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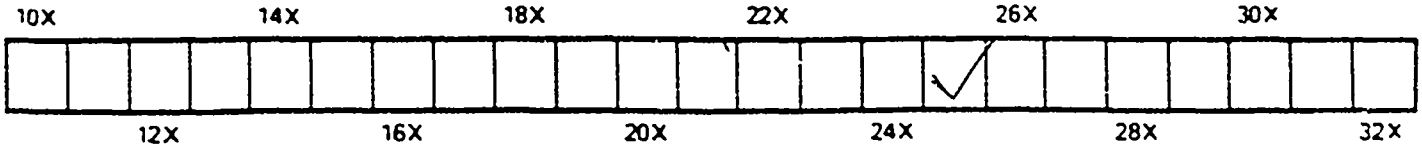

CANADIAN MUSIC FOLIO

December . . 1892

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The Musical Journal in the Home.

NO one at all observant would deny the influence of newspapers. Notice the difference between families that read them and those that keep them, or are forced to keep them, out of the house. The school teacher that reads his educational journal always makes a better teacher than does the one that never reads any of his professional publications. Notice the difference between the reading and non-reading teacher. The one, as a rule, is progressive; he hears of the outside world, its musical doings, its progress, and, whether he will or not, he gets into the current of progress.

Again, hear the reading teacher in his conversation on music, hear him in his instructions, and notice the amount of intelligence he displays, while the non-reading teacher is forced to be silent for fear he might say a stupid thing. He feels that he is in the presence of those that know something about the art. Still there is another class of non-readers, those that are so ignorant that they are not even aware of the fact that they might say a foolish thing. Their conversation usually is a continuous strain of ignorant talk, totally unlike that of the reading teacher. Put a good journal of music into a reading household and notice the increased attention children pay to music. Notice how far more eager they are to learn, and how much quicker they understand the teacher's instructions. Indeed, the good which a musical journal does in an intelligent household cannot be measured. A good musical journal is the teacher's best friend; no intelligent teacher can afford to do without one; no intelligent household ought to do without one.

Music is the art of to-day. It is the most popular and the most widespread of all the arts. Great men and women have studied it and are delighted in practising it; poets and lecturers talk about its influence; the condition of musical culture is improving, and every intelligent person ought to keep pace with it. People of refinement are expected to converse intelligently about music, and in order to do so they surely ought to read musical journals, for these furnish them with the latest and best news, and they ought to furnish them also with solid instruction. Every intelligent household owes it to itself to take a musical journal, and those that have read them no doubt will testify to the fact that the money thus invested pays good interest—*Brainard's Musical World.*

Musical Items.

UNITED STATES.

The Oratorio and Symphony Societies of New York, Walter Damrosch, leader, will give ten evening concerts (with an afternoon rehearsal on the preceding day) during the season.

The Chicago Orchestra, under Thomas, opened the second season at the Auditorium on Saturday evening, October 22nd. The season will consist of nineteen Friday afternoon and twenty Saturday evening concerts.

Patrick Sarsfield Gilmore, whose sudden death at St. Louis, on September 24th, startled his many admirers, achieved much fame for the monster undertakings which he successfully prosecuted. He had a peculiar aptitude for large things.

Dr. Antonin Dvorak (pronounced Dvor-shak), who arrived in New York early in October, will devote himself almost entirely to the teaching of composition, and the organization of an orchestra among the students of the National Conservatory of Music, of which institution he is director. He will lead his D minor symphony at one of the Philharmonic concerts.

The plans for music at the World's Fair include, with orchestral and other concerts, choral concerts, in which societies from all parts of the country have been invited to participate. The Boston Symphony Orchestra, Arthur Nickisch, conductor, and the New York Philharmonic Orchestra, Anton Seidl, conductor, have also been asked to take part in the Exposition music. The committee to examine American compositions consists of the following eminent musicians: Camille Saint-Saens, Paris; Dr. A. C. Mackenzie, London; Asger Hamerick, Baltimore; Carl Zerrahn, Boston; B. J. Lang, Boston; Wm. L. Tomlins and Theo. Thomas, Chicago. Johannes Brahms and Joseph Joachim were invited to be present and take part in the presentation of orchestral and other works, but on account of the distance were compelled to decline.

FOREIGN.

It is said Händel's birthplace is to be offered for sale.

A younger brother of Frantz Schubert has recently died.

Anton Rubinstein has decided to publish his complete memoirs.

"Lohengrin" was performed sixty-four times during its first year in Paris.

Marie Ritter-Goetze, the contralto, has recently appeared in Berlin.

Great preparations are being made to celebrate the third centenary of Palestrina's death.

Hans Ritcher conducted the first concert of the Berlin Philharmonic on October 17th.

The death of Emil Behnke, the eminent writer on vocal physiology, is announced from Ostend.

A memoral tablet has been placed on the house in Weimar in which John Sebastian Bach was born.

At a recent concert in Genoa the following celebrities were present: Mascagni, Hastreiter, and Teresina Tua.

Dr. Hans von Bülow opened the new Bechstein Concert Hall in Berlin with a piano recital, on October 4th.

Sir Arthur Sullivan will re-write his opera, "Ivanhoe," and its production in Berlin has been postponed a year.

A school for dramatic vocalism is to be opened in Bayreuth on November 10th, for the purpose of educating singers for future festivals.

The copyright of "Parsifal" will soon expire as regards Vienna, where it may soon be given without hindrance.

The managers of the Bohemian National Opera, in Prague, have been invited to go the Chicago Columbian Exhibition with their singers.

A statue of music is to be placed in the foyer of the Bohemiam National Theatre in Prague. It is by the Bohemiam sculptor, T. Myselbach.

London *Figaro* is authority for the statement that Mrs. Wagner will open the Bayreuth Opera House, and give at least eight performances of "Parsifal."

Permission has just been given a Russian music publishing house to publish certain posthumous works of Chopin. A sister of Chopin's had disputed the title.

An organ with special imitative orchestral stops, on which he will try over his compositions, has been placed in Mascagni's apartments. It has six hundred pipes, two key boards with one hundred and twelve keys.

Sir Arthur Sullivan's knighthood is to be converted into a baronetcy. Sir Arthur is 50 and a bachelor. Originally a choir boy at the Chapel Royal, he was educated at the Royal Academy of Music, and at Leipsic. He is a Mus. Doc., *honoris causa*, of Oxford and Cambridge; was knighted in 1883, and also has been decorated with the Legion.

Among the Musical Journals and Papers.

The New York *Sun* said a good thing some time ago about the introduction of the word "pianism" into current reports of Paderewski's playing. Henceforth we may expect to hear of violinism, flutism, harpism, 'cellism, and even singism. To speak of a singer's singism would only be less ridiculous than to speak of the organ player's organism, which latter might be capable of slight misconstruction.

• • • • •

Here's a good one that is going the rounds, and one may readily believe it of De Pachman: In playing Schumann's "Vogel als Prophet," when the last bar was reached he waved the air gently instead of playing the last notes, and, turning to the audience, remarked, "Ze birt has fleet avays."

• • • • •

And now comes a sample of Southern concert criticism, which, though brief, is fearfully and wonderfully made. A Knoxville, Tenn., paper in reporting the playing of a pianist says: "Prof. Blank played two piano selections, one of his own composition and one of Chopin's—and old Chopin would have been jealous if he had been present."

• • • • •

This comes from Canada (it is well to give credit where it is due): Under the contract said to be pending Rubinstein would get $2,500 per night. Patti receives from $3,000 to $5,000. Under these circumstances may not Patti be likened to the virtuous woman of Proverbs in "that her price is far beyond Rubi's?" Very good. Next!—*Etude.*

• • • • •

Here's a sample of the general ignorance on the matter of violin construction: An Indiana editor, after a night of sleepless cogitation, evolves the following conundrum, to which he evidently desires the reader to answer "yes." Can the mew-sic of a cat be accounted for by the number of fiddle strings she carries in her internal economy?

• • • • •

Many music pupils have trouble in counting steadily, especially where they have several bars' rest. They should emulate the skill of the old musician that Walter Damrosch tells about in a recent article. This man, an old and experienced musician, played the bass drum in an orchestra. He had thoroughly mastered what is called the "time" of a certain composition. He knew that he had 367¼ bars to count before he would have to resume playing; so one evening, feeling very hungry, he did not hesitate to quietly leave the orchestra, counting the time as he went (1, 2, 3, 4, etc.), procured a sandwich, and returned in time to resume his playing in the right place. If this incident occurred, it must have been many years ago, for the discipline maintained in modern orchestras would not make such an episode possible.

Piano Studies.

I am a self-instructed piano player, for I live in an out-of-the-way place, where conservatories are unknown and piano teaching unprofitable. Under the circumstances I had great difficulty in finding out what was best for me to play and to avoid. Of course I practised the scales, trills, and so on, but when I had mastered these the question was, what next? I consulted friends and books with this result:

Tausig greatly favored Clementi and Chopin, who, he said, were the only musicians that had written *perfectly* satisfactory studies. Practically, according to Tausig, one had only to practise the Gradus and Parnassam and Chopin's 27 études and he would be able to play anything. Chopin made all his pupils begin with Clementi's Preludes and Exercises, and he also strongly insisted on practising Hummel and Bach's fugues.

Von Bülow gives the following list: (1) Aloys Schmitt's Op. 16 and Heller's Op. 45; (2) Cramer and Czerny's "Daily Studies and School of. Legato and Staccato," and Heller's Op. 46, 47; (3) Clementi's "Gradus" (Tausig's selection) with Moscheles' Op. 70 and Kullak's "Octave School;" (4) Henselt's Studies with Haberbier's "Études-poésus" and Moscheles' "Characteristic Studies;" (5) Chopin's Studies and Preludes; then the concert studies of Liszt and Rubinstein. Von Bülow particularly favors Cramer's Studies.

The best and most recent list of pianoforte studies for those who have not the help of a teacher, appeared in the *Musical Herald.* It is as follows;

The pupil is supposed to have devoted a year or so to the rudiments.

(1) Kohler, Op. 50; Bertini, Op. 100; Czerny, a selection from the "Études de Vélocité."

(2) Bacb, easy preludes; two-part inventions; Clementi, Preludes and Exercises; Cramer, a selection from Von Bülow's "Selection of 60."

(3) Clementi, Tausig's selection from the Gradus and Parnassam; Bach, Suites Partilas; Kullak, Octave School; Moscheles, A Selection from Op. 70.

(4) Bach, Forty-eight Fugues.

(5) Chopin, Studies and Preludes; Henselt, Studies.

(6) The Concert Studies of Liszt, Rubinstein, Thalberg, Doehler, Alkan, etc.

Then, to equalize both hands, use Czerny's "School of the Left Hand," and Reinecke's Op. 121; a set of studies entirely devoted to passages divided between the two hands.

The information contained above may be stale and unprofitable to dwellers in big cities, but I compile it for ambitious amateurs in the desert, where no teachers abide, and if it prove useful, I am more than satisfied.

—A NORMAN, in *The Leader.*

A very important quality is, that the player shall know how to listen properly to himself, and to judge of his own performance with accuracy. He who does not possess this acquirement is apt, when practising alone, to spoil all that he has acquired correctly in the presence of his teacher.—*Czerny.*

Mozart and the Orchestra.

SCARCELY an instrument in the orchestra escaped Mozart's attention. A born violinist, he wrote *concerti* for violin and orchestra which, though without the emotional element of Beethoven and Spohr, are greatly prized. To the tenor violin, which had been deemed worthy only of filling up *tutti* passages, he gave a voice and place of its own in the orchestra. The clarinet was raised to great importance by him, and forthwith took place as a favorate solo instrument. In nearly all his scores it received especial attention; while the fresh, beautiful, and exceedingly masterful work, the quintet in A major for clarinet and strings, and the fine clarinet concerto, which he composed for Stadler, have imparted to the instrument an all-age reputation which can never be impaired. Then his sparkling genius spent itself in writing for that fine reed iustrument, the basset horn, the splendid properties of which he deemed more suitable than even the clarinet for his "Requiem." For the oboe Mozart did much, according it a prominence which it had never reached with any previous composer. His Opus 108 has a rare oboe part, and in the Mass "No. 12" is some fine if difficult music for it.

The Rudiments of Music.

BY RAFAEL JOSEFFY.

THERE is but one proper way to teach the piano or any other instrument—the pupil must be taught the rudiments of music. When these have been mastered, she must be taught the *technique* of her instrument; and if it is the piano or violin, the muscles and joints of her hands and fingers must be made strong and supple by playing scales and exercises designed to accomplish that end; and she must, at the same time, by means of similar exercises, be also taught to read music rapidly and accurately.

When this has been accomplished she should render herself thoroughly familiar with the works of the masters; not by learning them from her instructor, but by studying them for herself; by seeking diligently and patiently for the composer's meaning, playing each doubtful passage over and over again in every variety of interpretation, and striving most earnestly to satisfy herself as to which is the most in harmony with the composer's spirit.

When at last she has arrived at what seems a satisfactory conclusion, she should listen to various renditions of the same works by skilled artists, comparing her interpretation of it with theirs, and comparing the arguments in favor of each.

Wagner's Nerve.

WAGNER, the composer, had the nerves of an acrobat. Once he was climbing a precipitous mountain in company with a young friend. When some distance up and walking along a narrow ledge, the companion, who was following, called out that he was growing giddy. Wagner turned around on the ledge of the rock, caught his friend and passed him between the rock and himself to the front. His biographer, Ferdinand Praeger, relates an incident of a visit to Wagner at his Swiss home. The two men sat one morning on an ottoman in the drawing-room, talking over the events of the years. Suddenly Wagner, who was sixty years old, rose and stood on his head upon the ottoman. At that moment Wagner's wife entered. Her surprise and alarm caused her to run to her husband, exclaiming: "Ah! Richard! Richard!" Quickly recovering himself, he assured her that he was sane, and wished to show that he could stand on his head at sixty, which was more than Ferdinand could do. Perhaps Wagner wrote some of his music while standing on his head. It certainly reverses many old-time ideas of composition.

For the Sake of Art or Personal Vanity—Which?

HERBERT SPENCER justly remarks: "*It* is a curious fact that among mental as among bodily acquisitions, the ornamental comes before the useful—the knowledge which conduces to personal well-being has been postponed to that which brings applause."

This seems strange, and yet, it is true.

When we consider the millions of dollars that are expended annually in pianos and organs, in musical instruction and foreign languages, to the utter neglect of really useful and practical knowledge, such as "The Science of Life," we wonder at the inconsistency of our boasted civilization.

Fashion, that tyrannical goddess, at whose shrine the whole world worships, has declared that no young lady's education is complete without some knowledge of the piano. (The reader must bear in mind that every pupil, however young or small, is styled a young lady. What a pity we have so few girls and boys!) The natural result is, that a majority of these "young ladies" take music lessons without regard to talent or inclination, and consider the practising as a mere drudgery. Content with performing a few easy and flashy pieces, they consider all further study superfluous. Classical music is generally regarded as mere exercise, because they have no comprehension of the beauty of melody or harmony. Who is to blame for this? It is hard to decide. A music teacher is engaged—usually a young lady—whose qualifications consist in playing a few brilliant pieces on the piano and singing popular ballads or sentimental love songs. It is the same old story. Everything is for display; no matter how empty the brain may be, the world must think you accomplished. The fact is, it must pay. If a conscientious teacher of experience is engaged, he has to come down to the standard of popular taste, however earnestly he may labor to cultivate a higher appreciation of music among his pupils. One thing seems to be defective in the average American young lady—this is what the Germans call *der Schonheitsinn* (the sense of the beautiful in music and art). True, when we look back just twenty-five years and compare the results gained in that time with those of former years, we cannot but congratulate ourselves on the great progress of musical culture. Another great drawback to pupils is the want of supervision of their practice. Pupils generally regard the practice of technical studies as exceedingly troublesome, and will take every advantage to neglect the practice of them. The constant craving for novelties is strongly engrafted in the American nation. It manifests itself in music as well as in dress, and while it greatly benefits the music trade it does much harm to the pupils and to music as an art. The pupil has hardly mastered a piece before another is commenced, which in turn is superseded, and so on until she has enough to set up a small music store, and yet she is not able to play half a dozen pieces correctly. Who is to blame? Sometimes the teachers, but oftener the parents and pupils themselves.

The average American has an eminently practical mind. "Will it pay?" is the first consideration; and for every outlay, be it in money, brains, or labor of any kind, he expects quick returns. It is the same in the mercantile, political, or social realms, and this is the reason why we have not more artists in this country. Rubinstein said truly: "The country is yet too rich to produce good artists." This incessant craving for acquisition of wealth has destroyed the finest talents. Let us hope for a better state. Already the American prima donnas have superseded the European in many a great city, and the prospect looks promising for a rich harvest in musical celebrities.—*American Art Journal.*

Any piece does credit to a player that is well played.—*Czerny.*

Ideals of Self-Education in Music.

BY W. S. B. MATHEWS,
Editor of *Music*.

Extracts from a paper read before the M.T.N.A. at Cleveland.

SELF-EDUCATION is the rule under which we live. Whatever our early training may have been, and however excellent the schools in which we have taken a term, it still remains true for all of us, that the greater part of the *technique* of our daily life has been acquired by experience.

What I have to say in the few minutes allotted to me here will group itself under two heads—the *ideals* of self-education in music and the methods.

Music is a highly specialized form of art; perhaps on the whole the most highly specialized art that we have. It is specialized in two directions—an inner soul-life of great sensitiveness, and an outer manifestation through highly complicated combinations of sounds, which in turn appeal to the soul through the hearing apparatus, which must be very sensitive and discerning. The higher forms o music are forever reserved for these two classes of hearers—those of great sensitiveness and imaginative power of soul, and those who have, along with this musical type of soul, a hearing apparatus of corresponding nobility and discernment. Hence the *ideals* of self-education in music are three: (1) To cultivate the ear; (2) to get the range of the best in music, in the sense of being cultivated in it—which is to say, knowing the best that has been done and said in it. This means to know the greatest compositions, or the greatest in the department of study which the student affects. Then (3) to be able to reproduce for the gratification of others as much as possible of the beauty thus acquired.

Any musical education wanting in either of these three ingredients is by so much unpractical.

The entire foundation of musical taste, and of a practical musical education, rests upon the scientific cultivation of the ear—the faculties of perception. Without an exact cultivation at this point a discriminating musical taste is impossible, and the student remains, and must forever remain, blind to all questions of merit between the greater and the lesser composers.

Whether one begin to train the ear with the aid of the tonic sol-fa notation or not, the early training of ear should be through the voice. Singing should be the beginning of the hearing, and of the doings of music. This for the following reasons: Singing appeals more to the ear and presents itself to the hearer as something spiritual in its nature, coming from the inner of the singer, as distinct from the mere performance of the player. Then when the student seeks to sing his thought it remains in the form of a spiritual concept, for voice is the immediate *prima facie* representative of spirit. Whereas upon the instrument the fingers may be made to go so and so without anything more than external concepts for guiding them.

One of the most neglected forms of ear training is that which I might call fluctuations of intensity. If you listen to the playing of the next pupil, you will notice that the playing is wooden in character. If any attention is paid to the *forte* and *piano*, it will be only of very external character. A strain is played soft, another loud; but spirit is not established in these cast-iron lines. Such a thing as a fixed degree of intensity for three chords or tones in succession, is not known to the higher art of music. Music is always going up hill or coming down. Even in the most reposeful adagio there are accentuations, distinctions of melody and accompaniment, and a flow of the current toward the quiet, or toward the excited. These elements in ear training are very difficult to gain in the country, where there are so few opportunities to hear artists. The best form of training for awakening the musical ear in the early stages, is light opera, because in this we have the come and go of emotion, and the lightness of playful feeling. Then grand opera, with its deep and serious strains, and all in the primary aspect of singing, deepened, it is true, by the orchestra and the instrumental treatment, but still primarily the expression of human play and human feeling. After this comes the popular concert. Then the symphony, with its great sweeps of poetry and imagination, and its rich tints of color.

The expressiveness of music as a representer of soul-life turns upon its complicated motions in what we might call four different planes, for music has four dimensions instead of three, as material things have. All musical expression is a matter of (1) melody, (2) harmony, (3) rhythm, and (4) tone color, each modified moment by moment of consideration of (5) intensity. It is a mistake to suppose that tone color is a matter of advanced expression, such as orchestration and the like. On the contrary, the earliest musical problems of expression have to do with tone color. Even on the pianoforte, the least expressive of musical instruments, saving perhaps the flute, there is great room for tone color. It is an essential part of the *technique*. There must be melody color, and accompaniment color, at least. And these two qualities are something more than mere degrees of force. There is a soul in the melody tone which is not in the accompaniment to anything like the same degree.

One of the most serious omissions of current musical study is what I may perhaps call musical literature—by which I do not mean reading books about composers and the pieces they have written, but getting to know the very pieces themselves, or the best of them. At this point our current methods are very defective—in part because the student commonly finishes her studies before coming to this kind of general oversight of the musical field. And, in fact perhaps in a broad sense, the greater part of this work is post-graduate work. But whatever we may decide upon in this sense, it is certainly a part of the outfit of every well-trained teacher. What is the use of our talking of Beethoven, Bach, or Mozart, if we know nothing that either one of them has composed, or if we know so little of their method of thought, that we cannot tell the work of one composer from another? They exist for us as mere names.

Every composer has a style of his own. He stands for certain ranges of musical thought, certain types of feeling or tonal beauty.

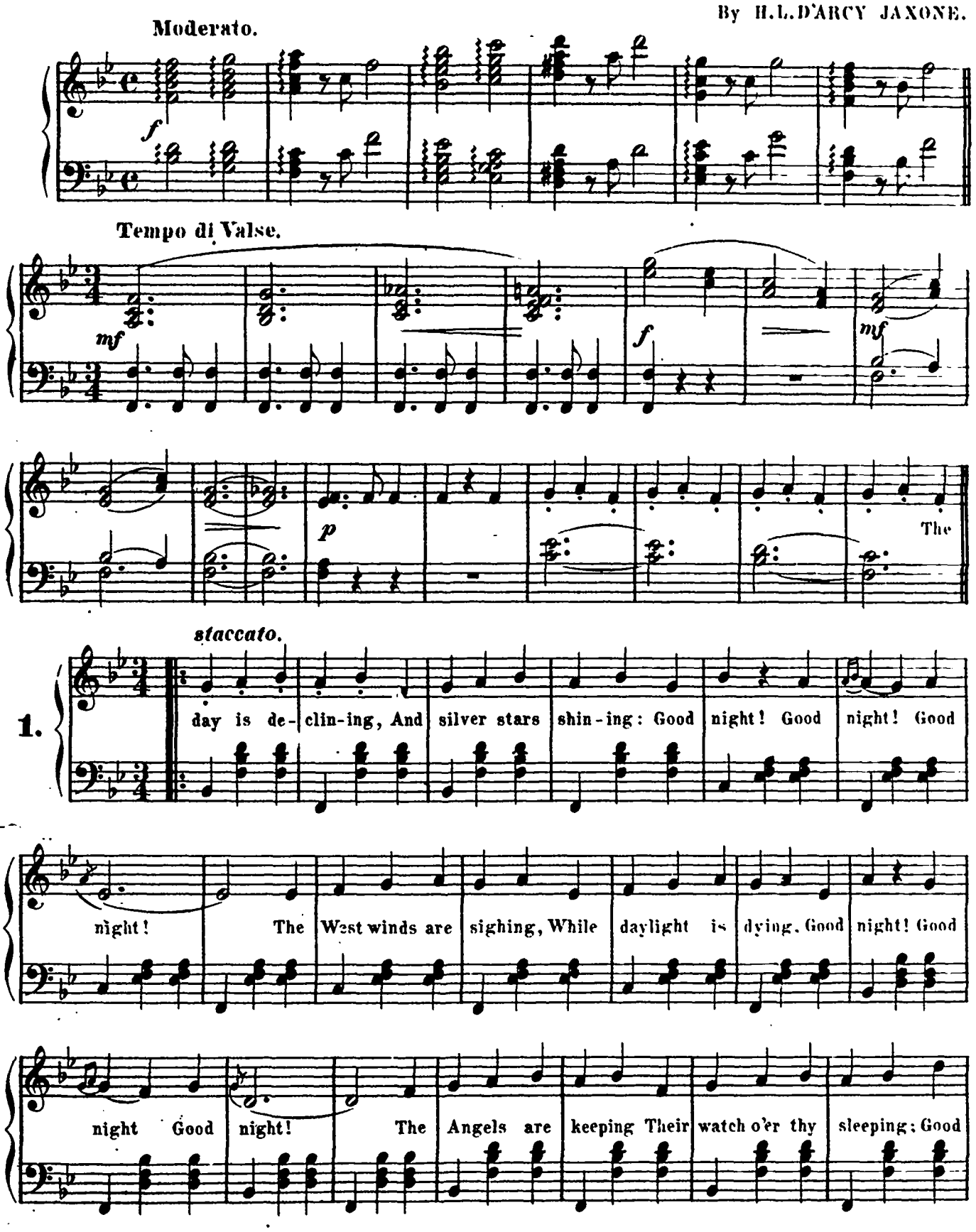
Now as to the method of finding out the main things in the writings of Beethoven, Schumann, Chopin, or anyone else, and getting familiar with them, there are few directions to be given, except that one has to make a beginning, and learn some one piece, until one has it going well and making music; then one adds another to it, and another, until the entire list has gradually come under the mind.

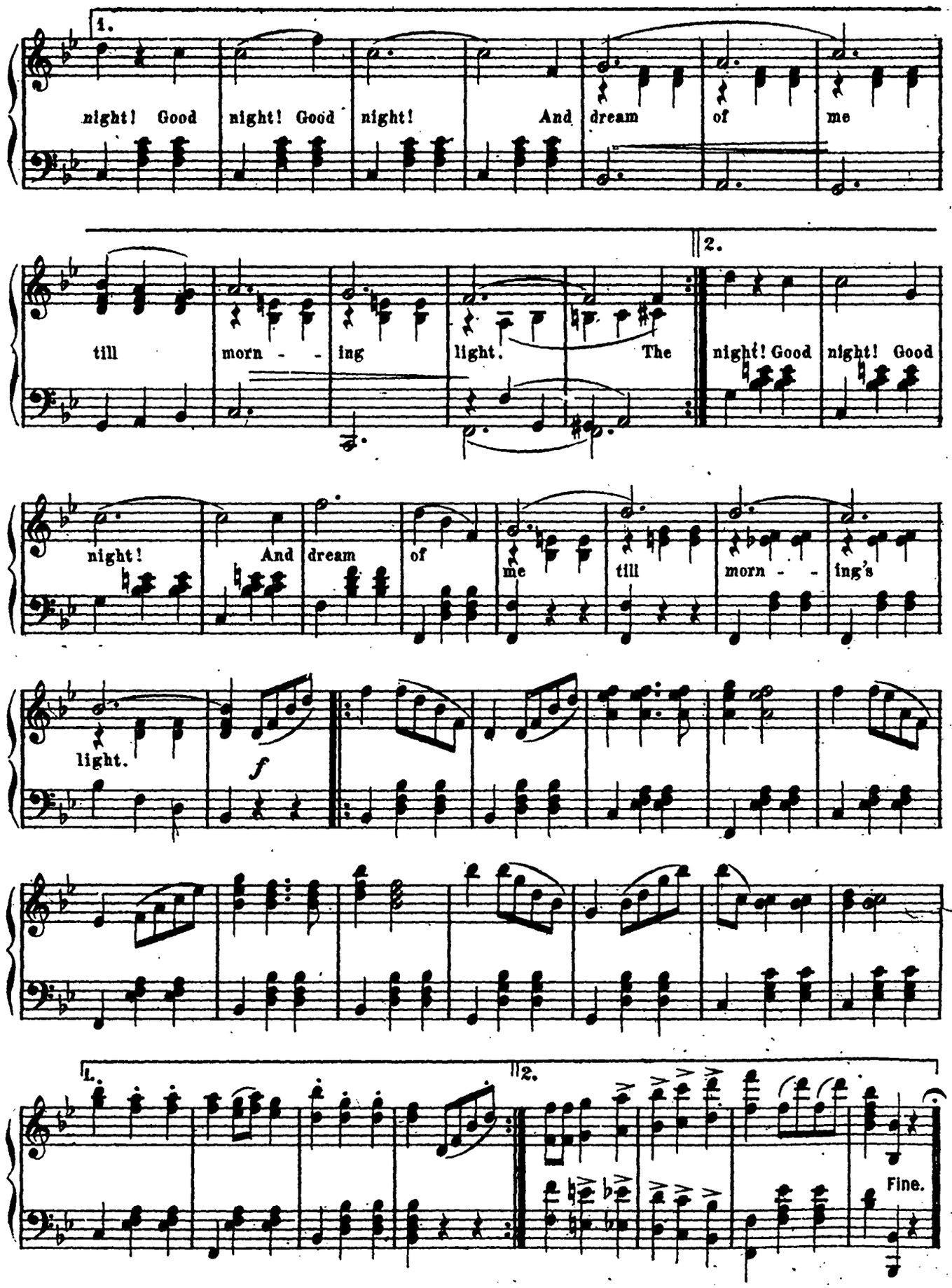
One of the most important elements in self-education along this line is that of memorizing. If one gets the actual music into his mind, there is better chance of his getting the true expression, for there is a sort of self-evidencing character in all great music, which acts upon the student without his being aware of it, and the true meaning of the piece clears itself up without the player having to do so very much solid thinking upon the subject. Memorizing has the further advantage of greatly sharpening the musical attention. The ear, and the musical memory, and sensibility, are very much awakened by filling them with the ideas of the great masters. Moreover, there is another element which is too often lost sight of, namely, the stimulative power of the first-rate mind. One piece of a great master put into the mind of a young musician, will do more to shape his thought than twenty, yes *thirty*, pieces by mediocrities.

LA SERENATA.

ITALIAN WALTZ.

By H.L.D'ARCY JAXONE.

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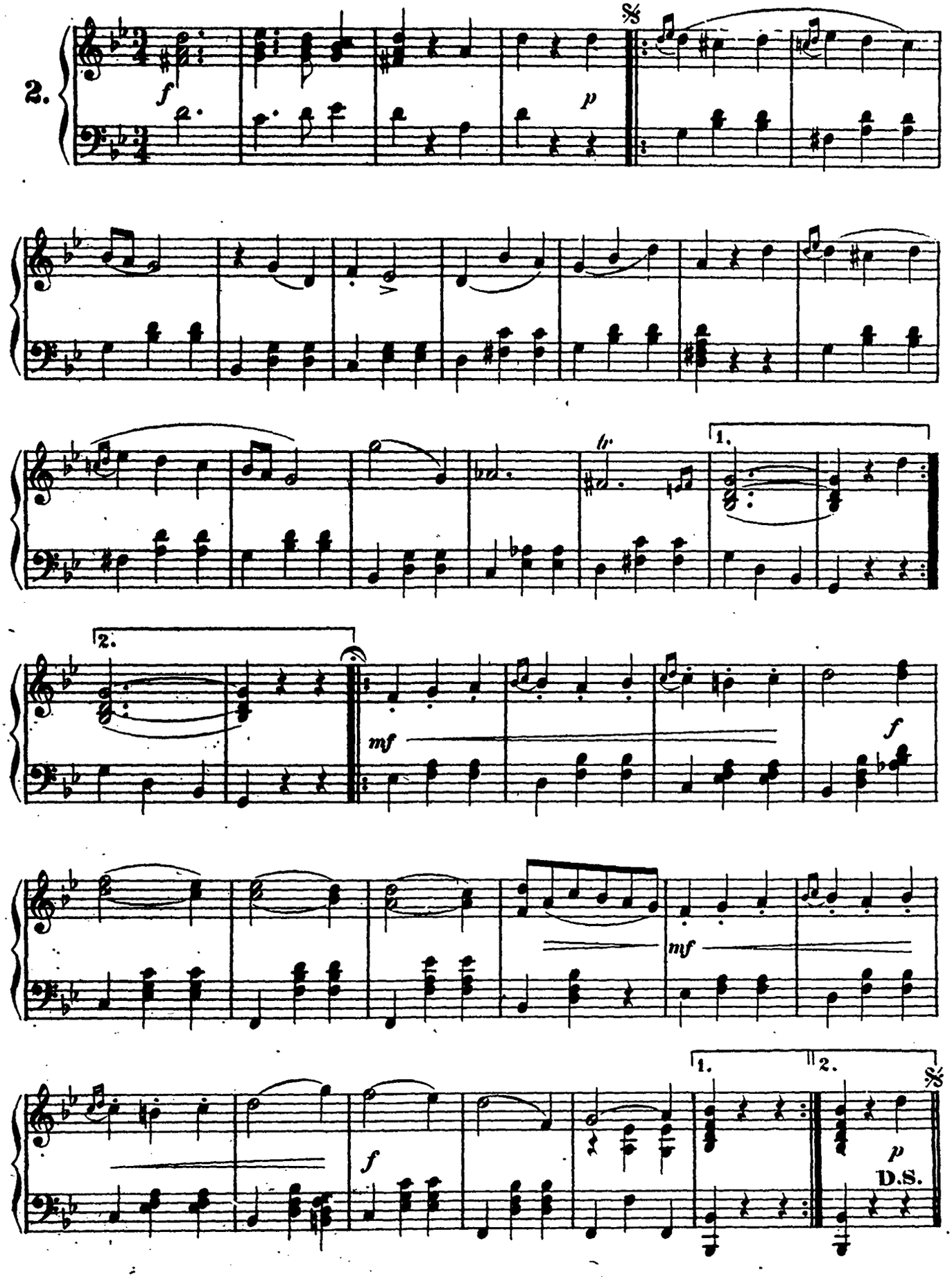
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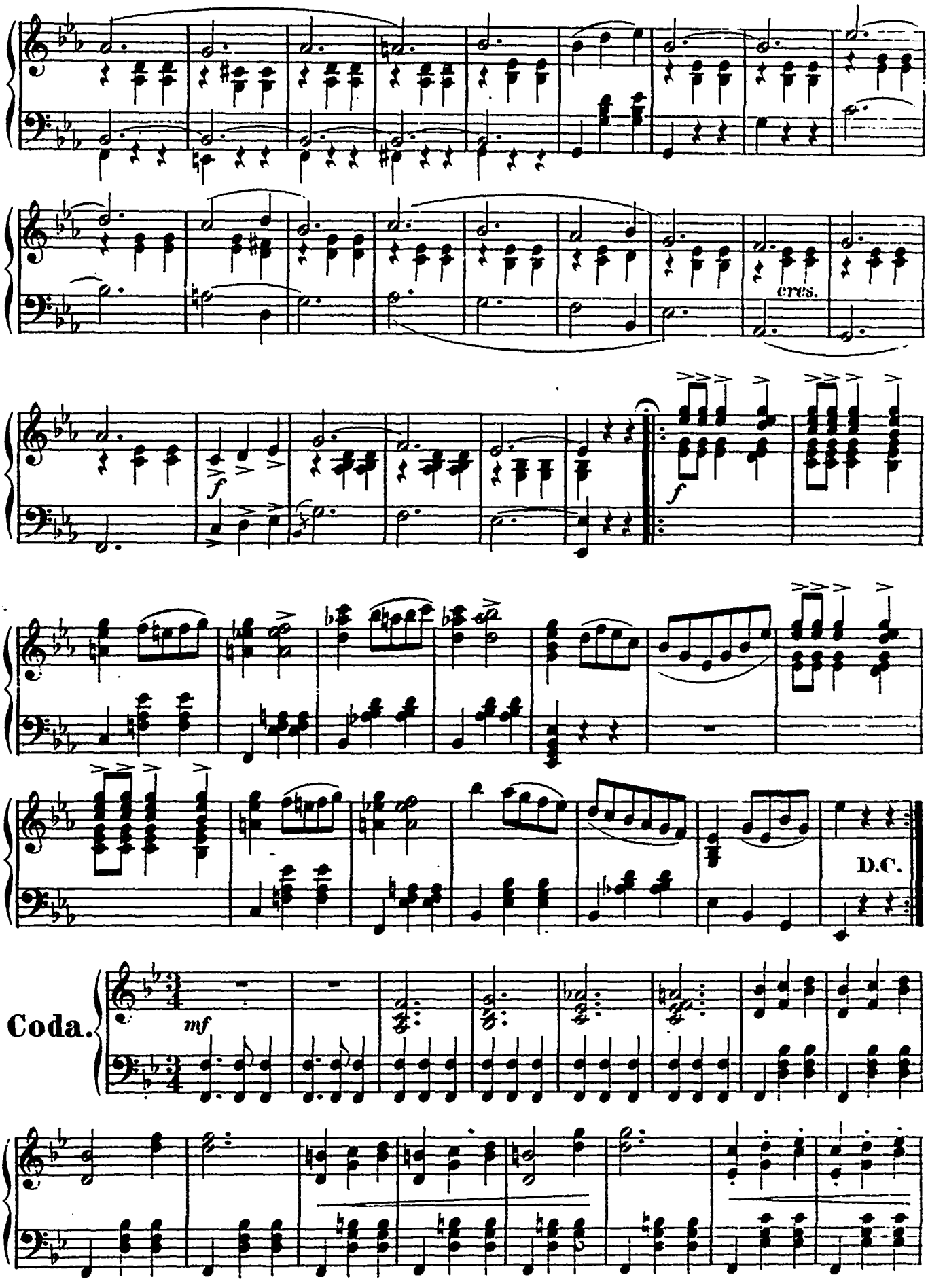
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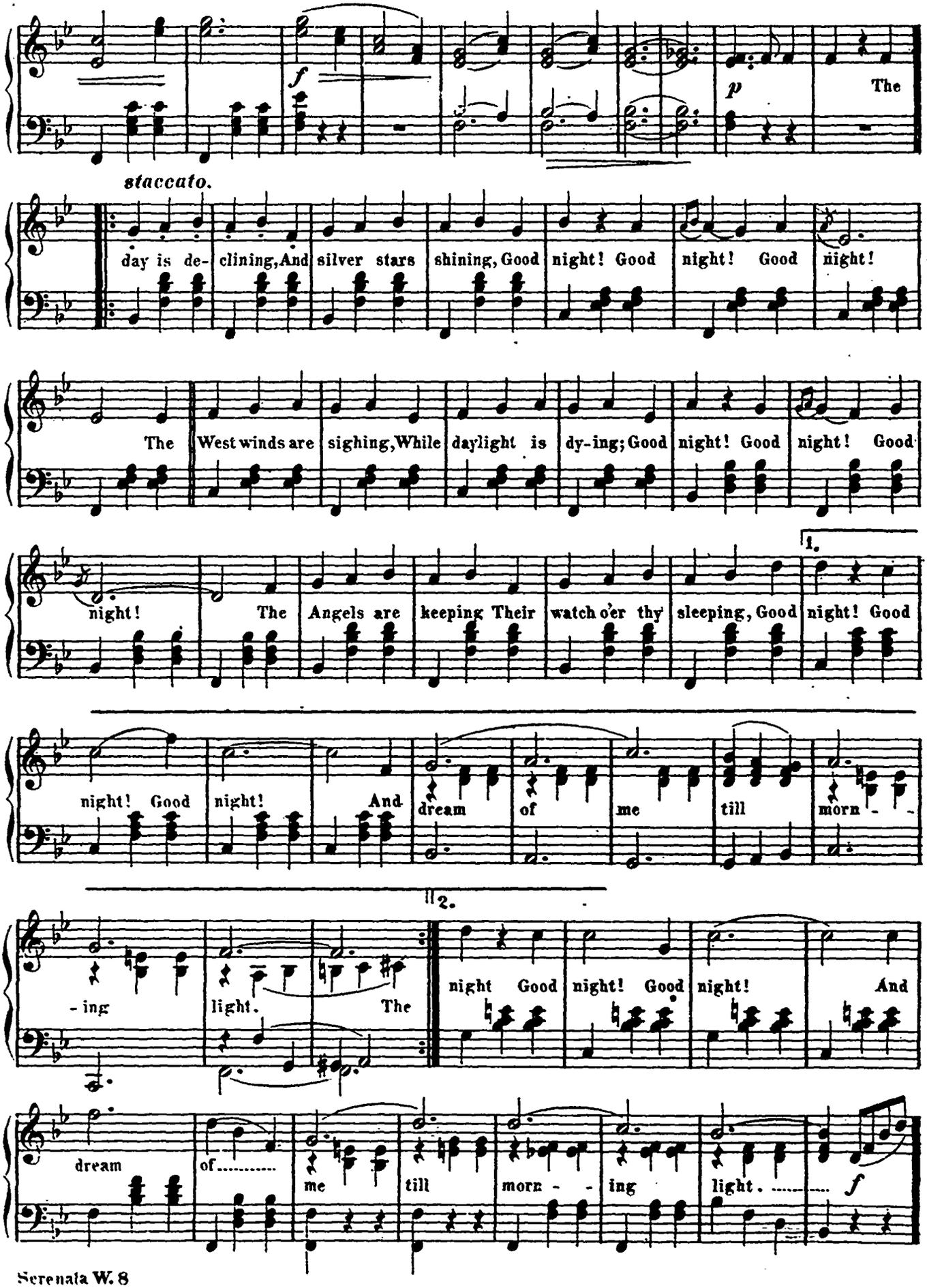
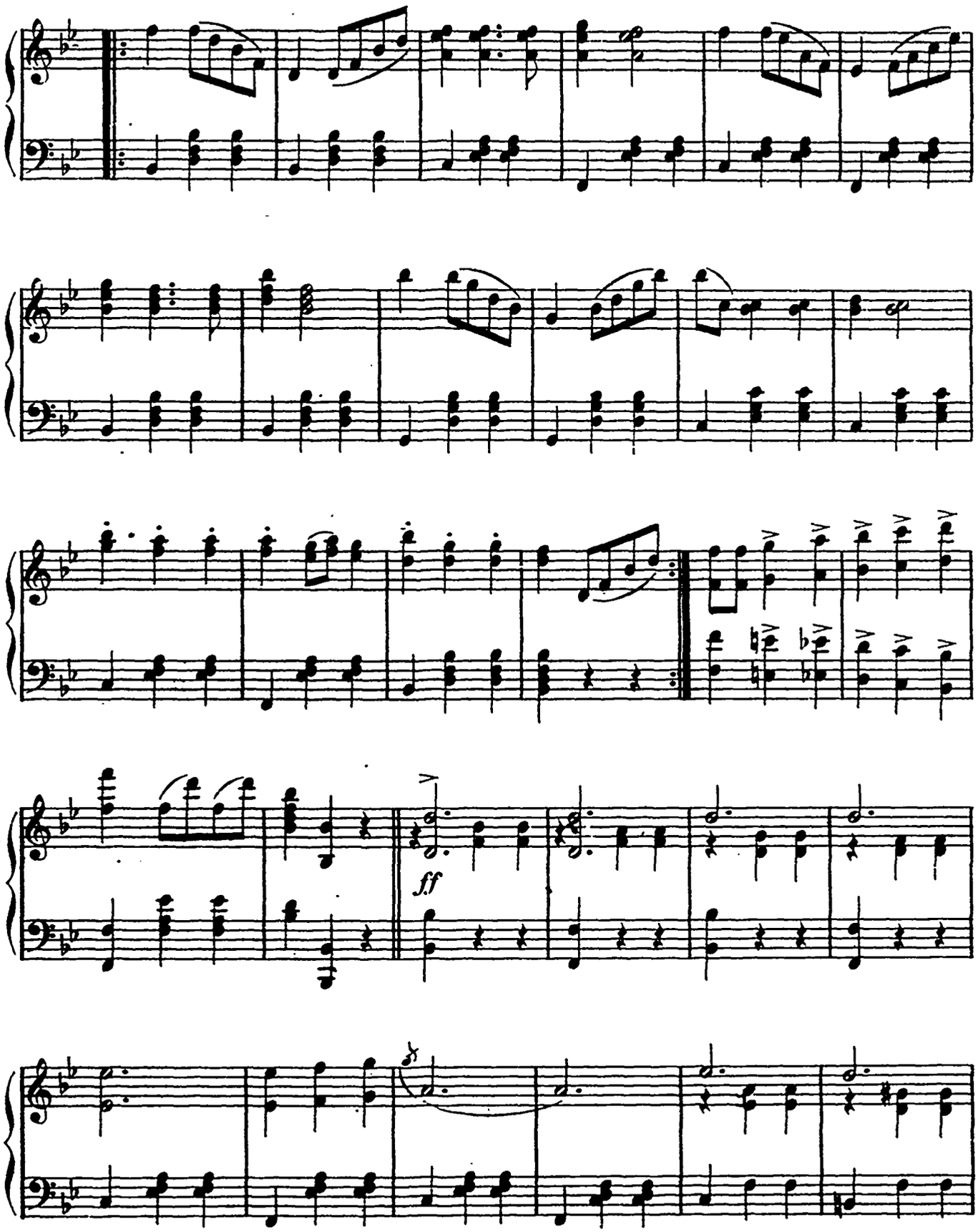
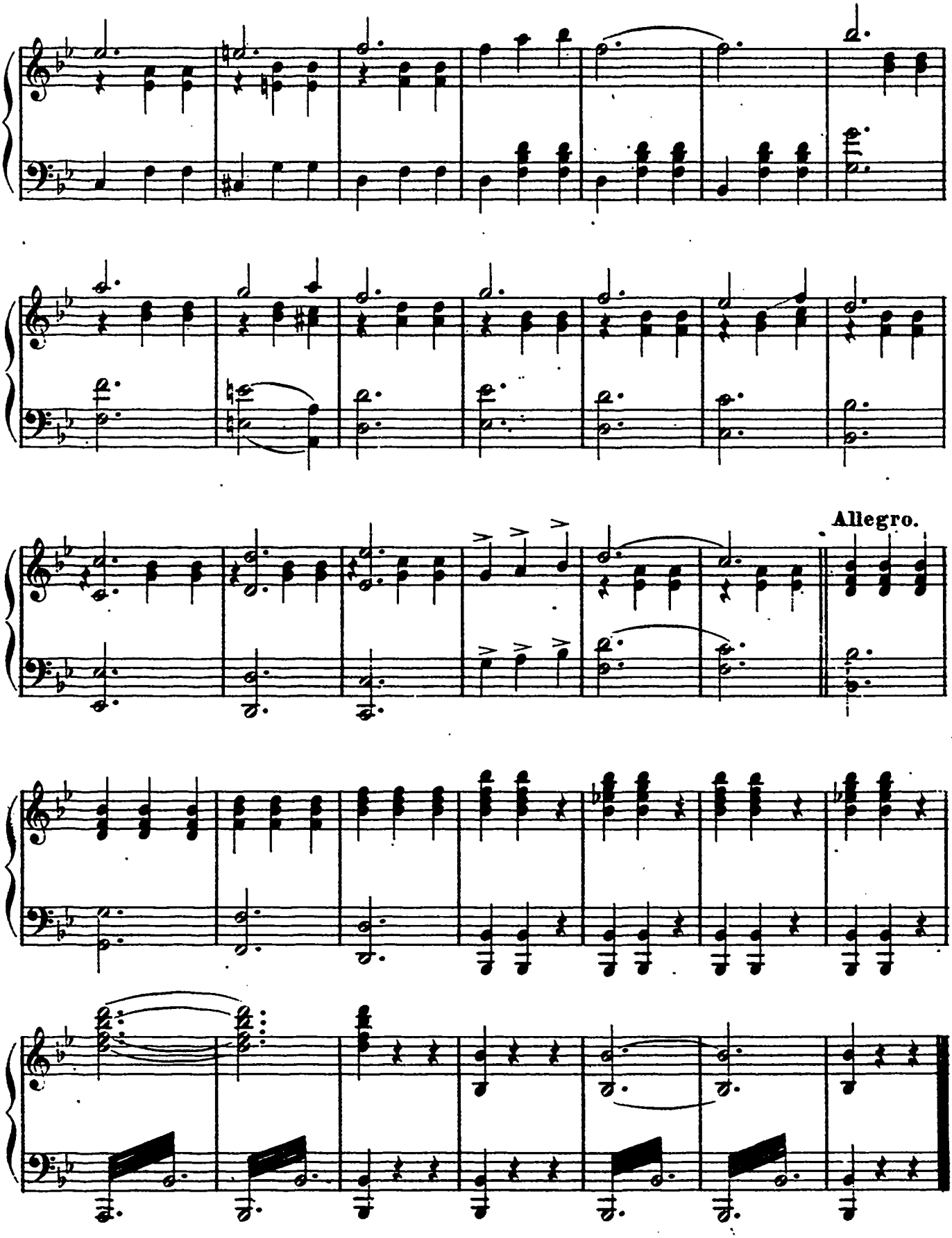
D.C.
Coda.
mf


f
p
The
staccato.
day is de- clining, And silver stars shining, Good night! Good night! Good night!
The West winds are sighing, While daylight is dy-ing; Good night! Good night! Good
night! The Angels are keeping Their watch o'er thy sleeping, Good night! Good
1.
night! Good night! And dream of me till morn - -
2.
- ing light. The night Good night! Good night! And
dream of..... me till morn - - ing light..... f


ff

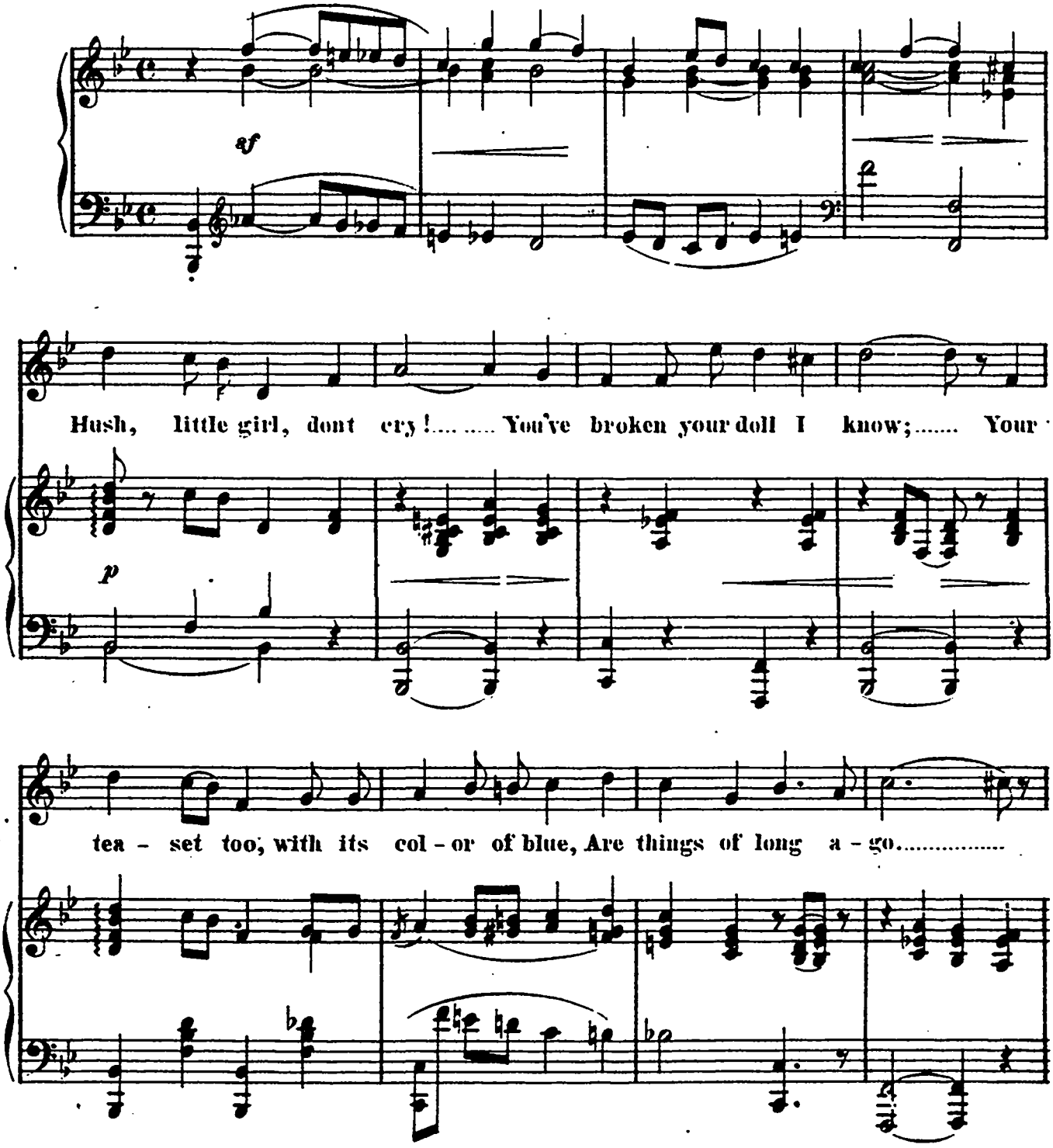

Allegro.

HUSH, LITTLE GIRL, DON'T CRY!

Song.

By E. E. RICE.

Moderato espressivo.



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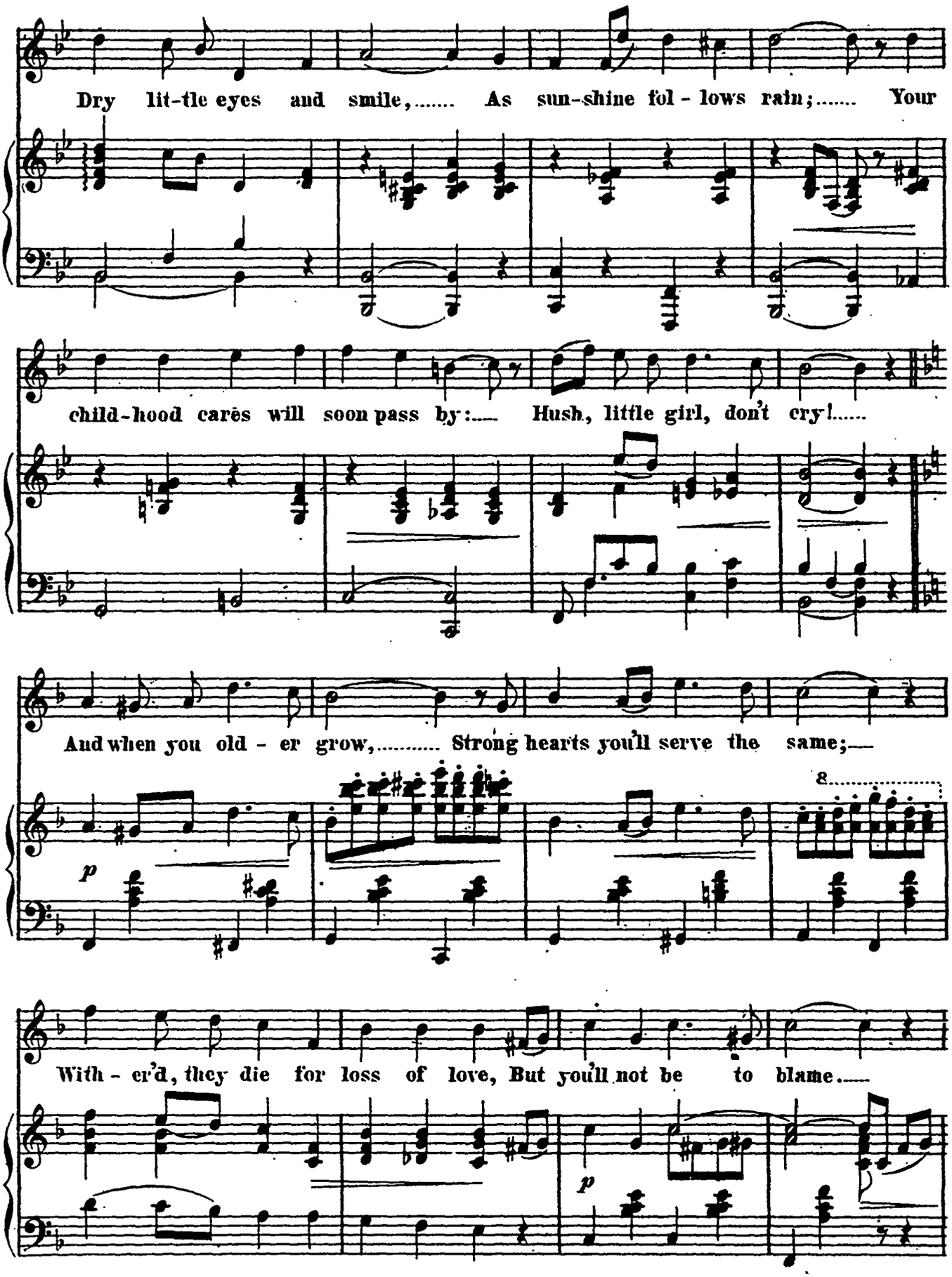
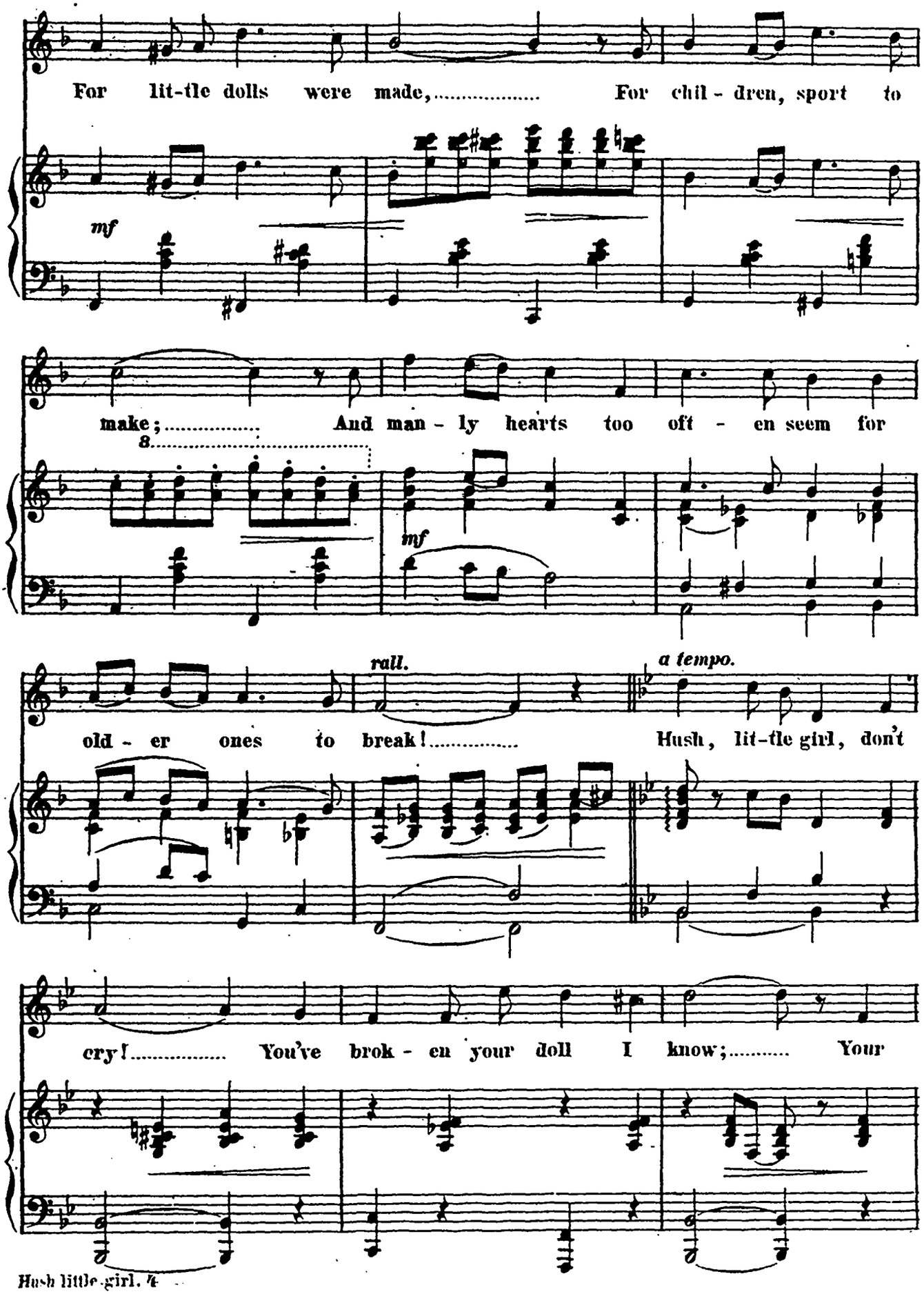
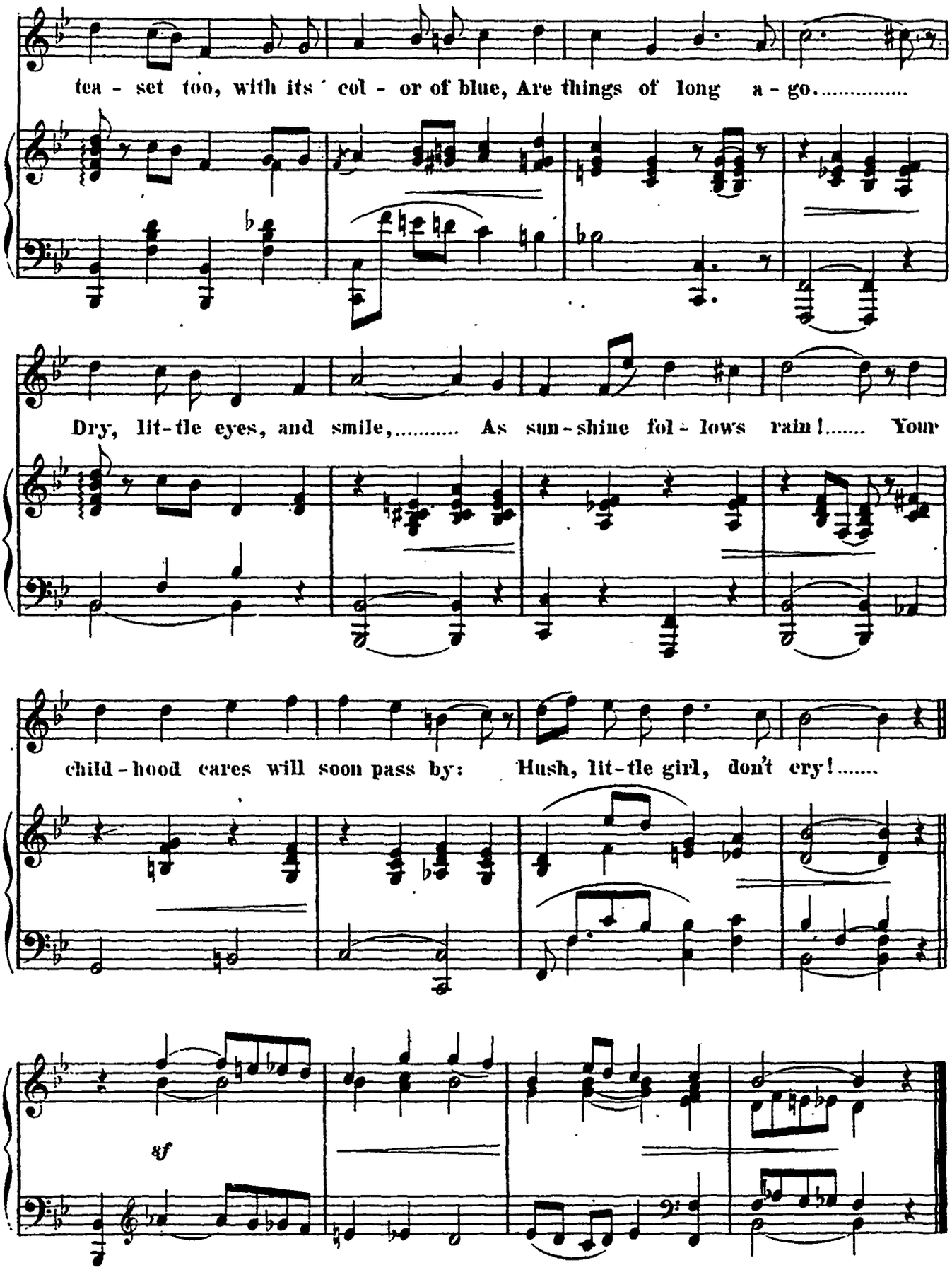

Dry lit-tle eyes and smile,..... As sun-shine fol - lows rain;..... Your
child-hood cares will soon pass by:.... Hush, little girl, don't cry!.....
And when you old - er grow,..... Strong hearts you'll serve the same;—
8
p
With - er'd, they die for loss of love, But you'll not be to blame.....
p


For lit-tle dolls were made, For chil - dren, sport to
mf
make; And man - ly hearts too oft - en seem for
8
mf
old - er ones to break! Hush, lit-tle girl, don't
rall.
a tempo.
cry! You've brok - en your doll I know; Your

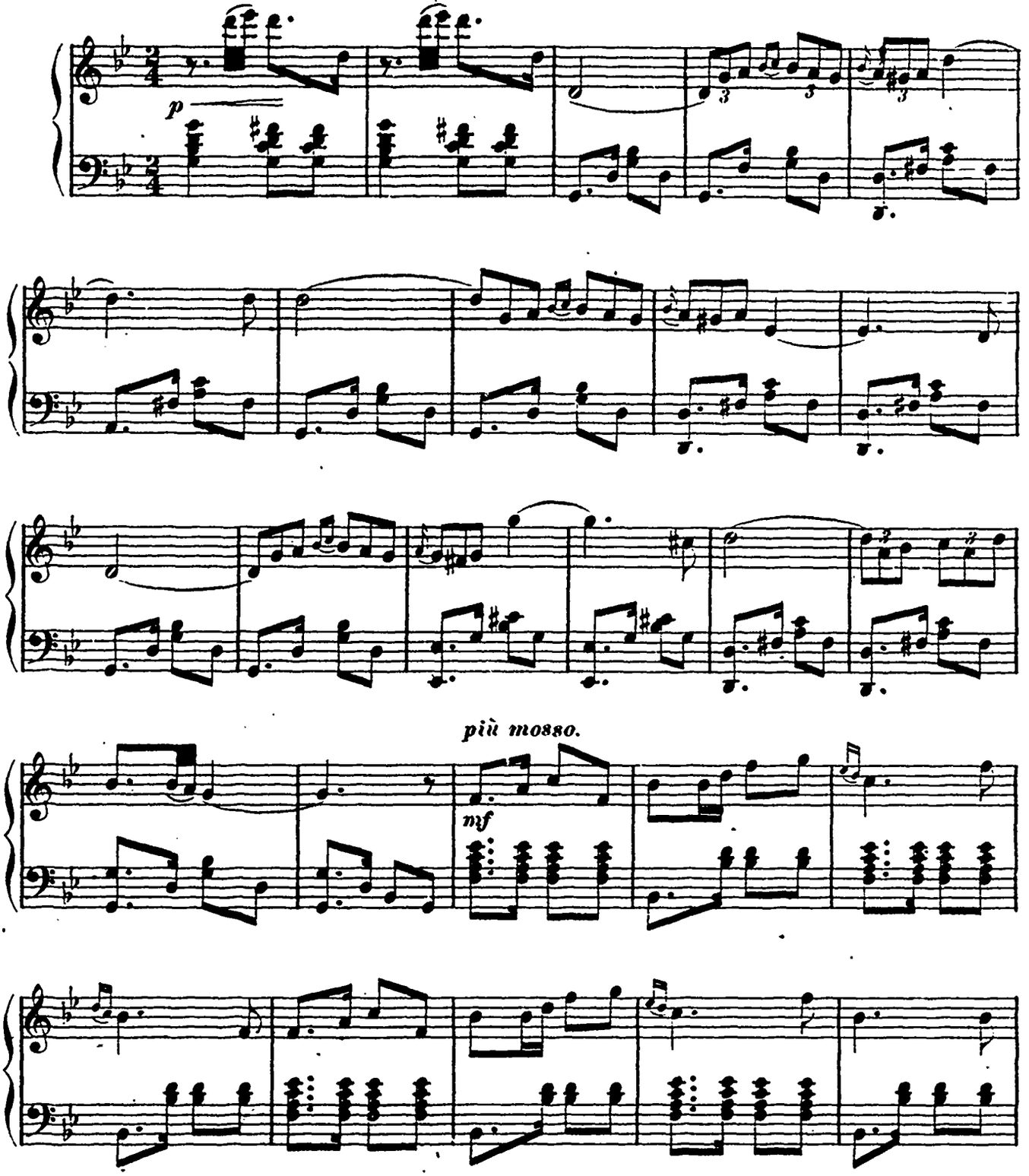

tea - set too, with its col - or of blue, Are things of long a - go.....
Dry, lit-tle eyes, and smile,..... As sun-shine fol-lows rain!..... Your
child-hood cares will soon pass by: Hush, lit-tle girl, don't cry!.....
sf

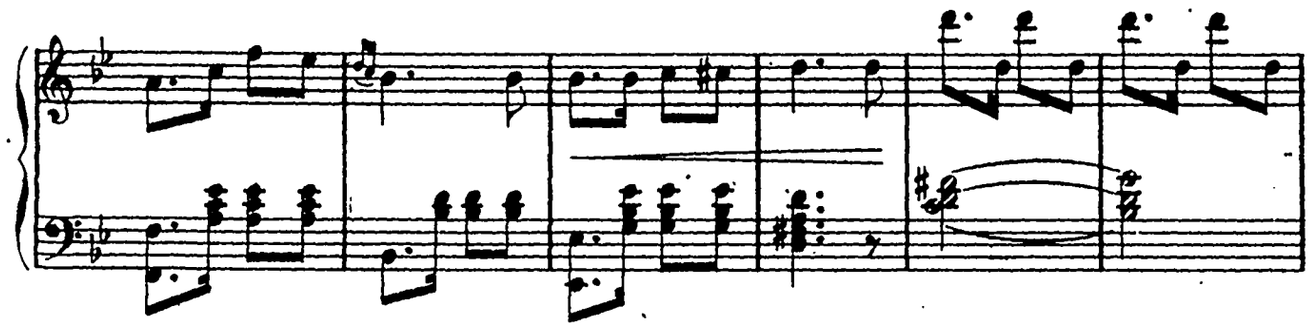
ANDALUCIA.

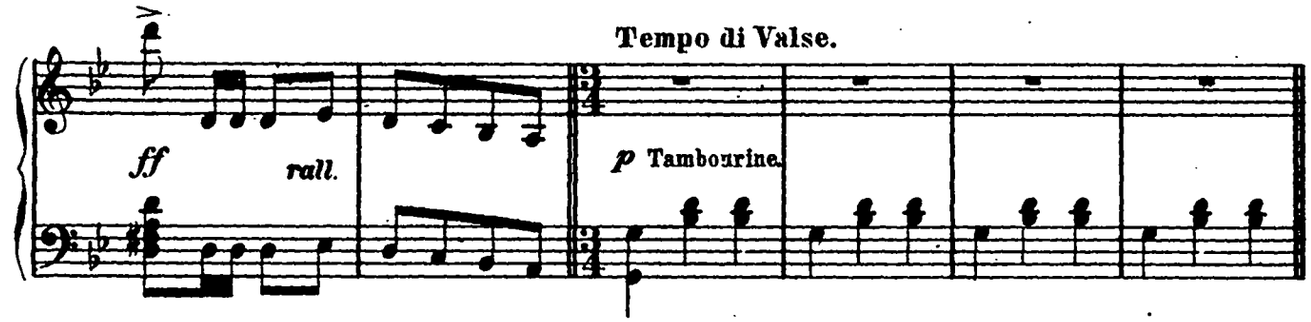
Valse Espagnole.

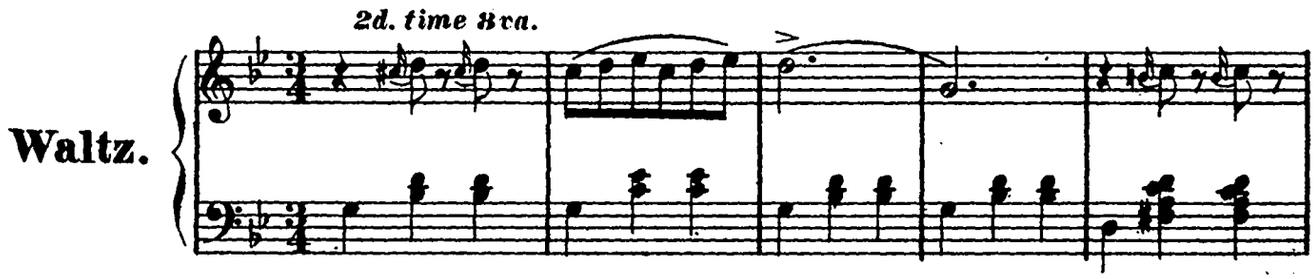
INTROD'N. Moderato.

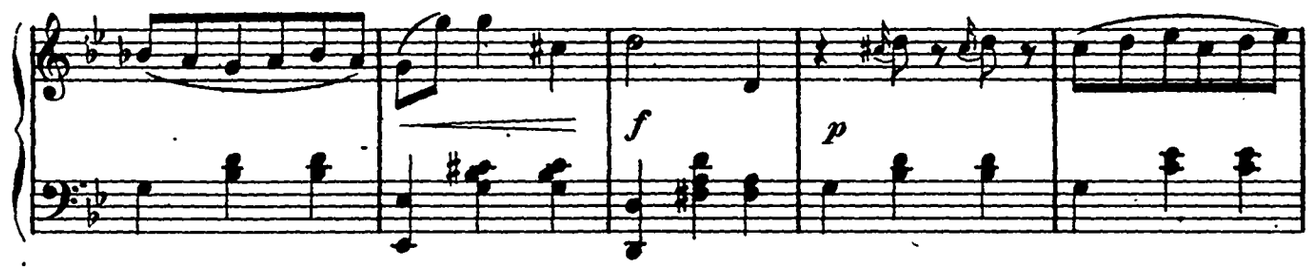
CHARLES LE THIERE.

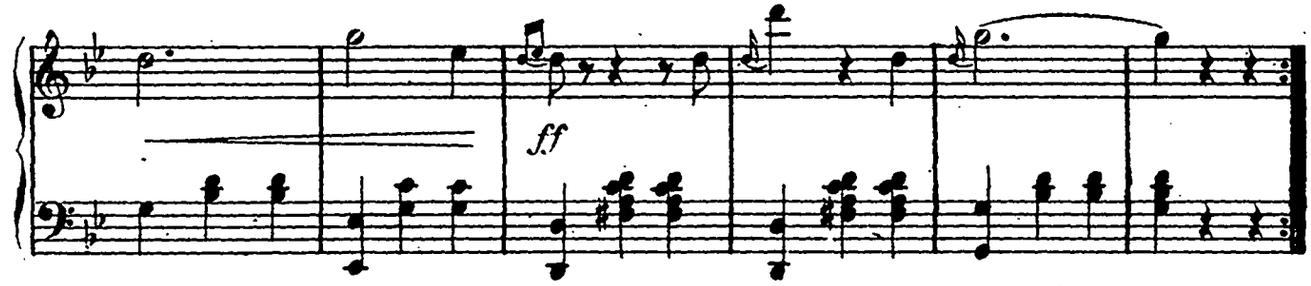


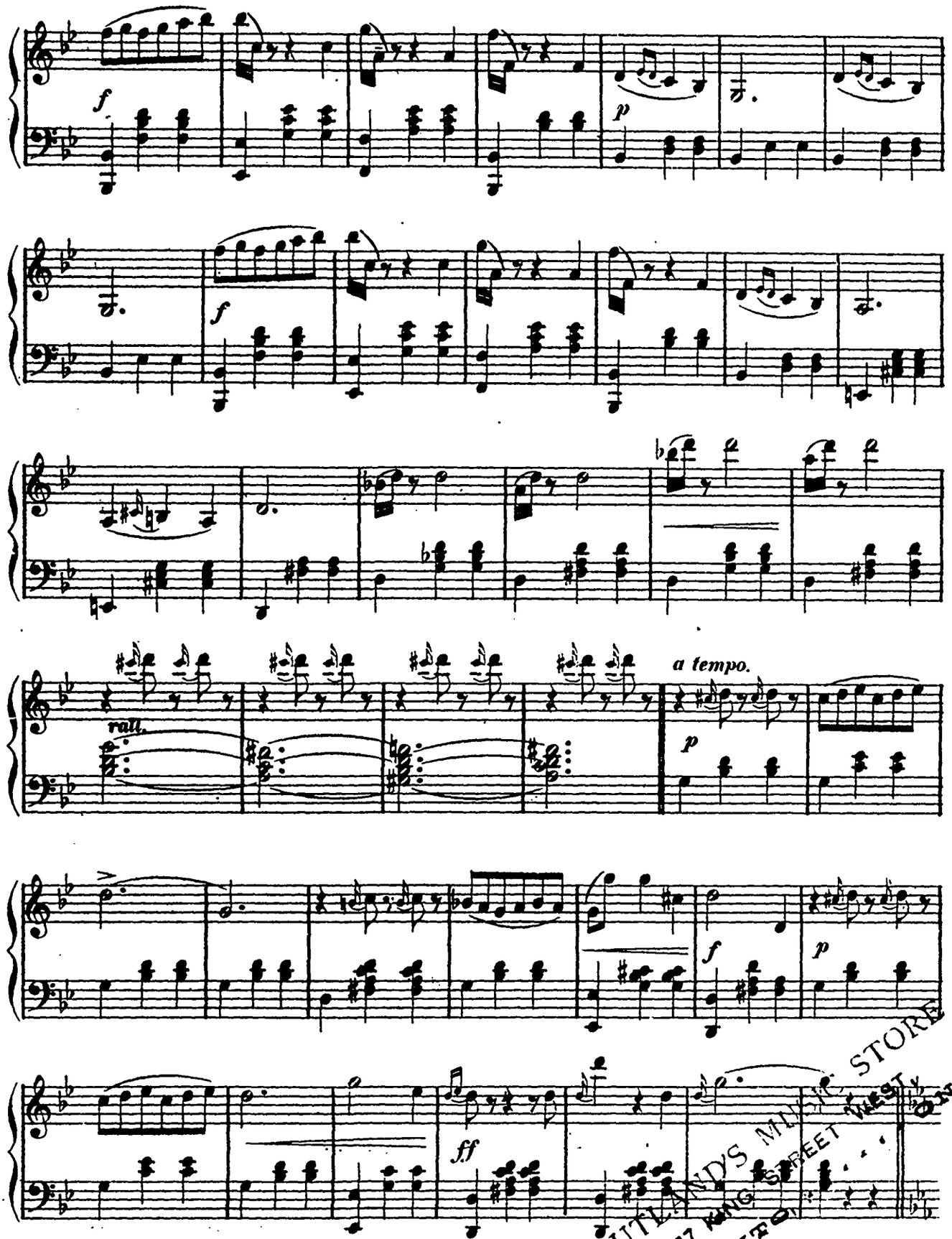



Tempo di Valse.
ff
rall.
p Tambourine.

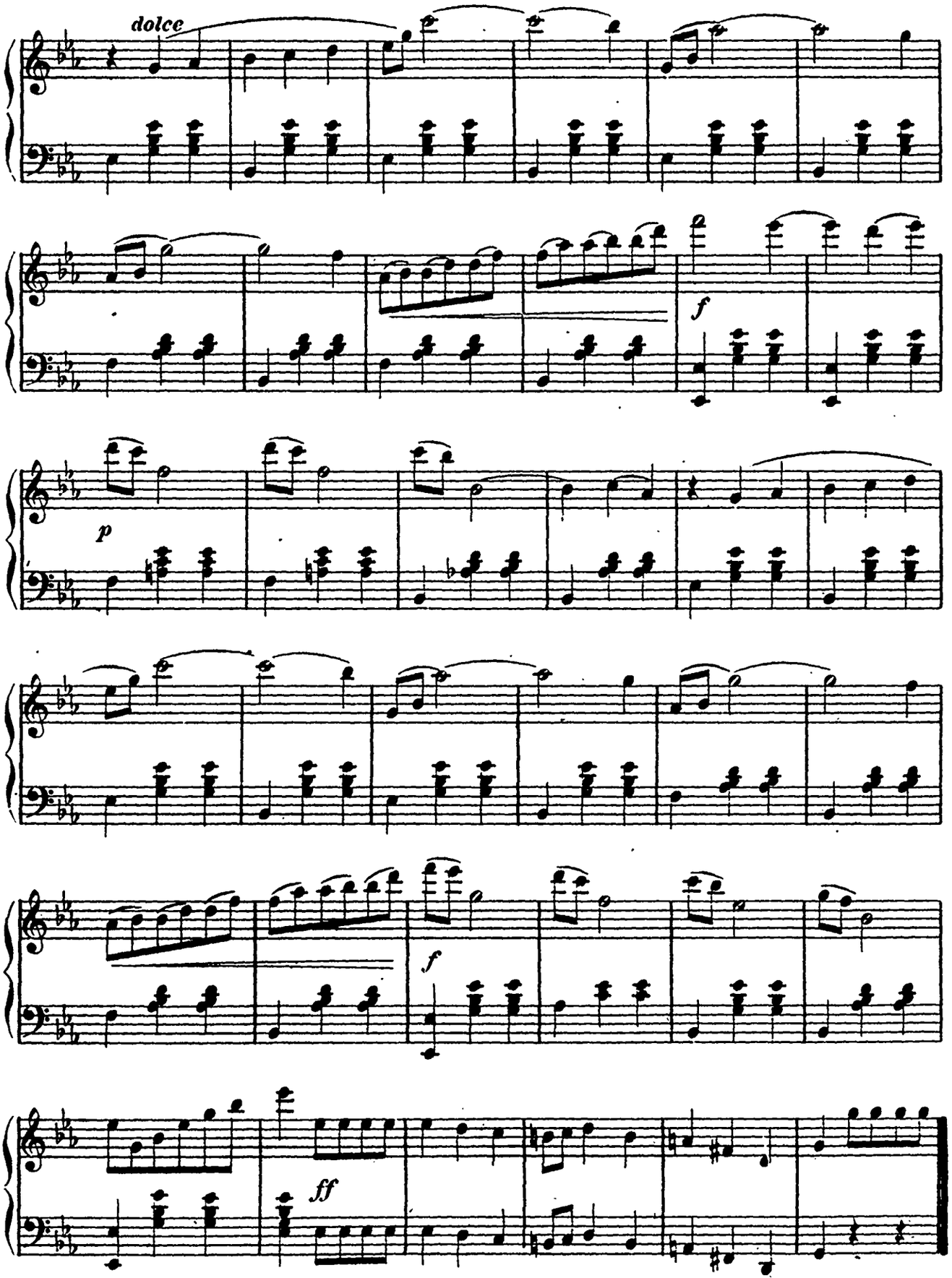

2d. time 8va.
Waltz.

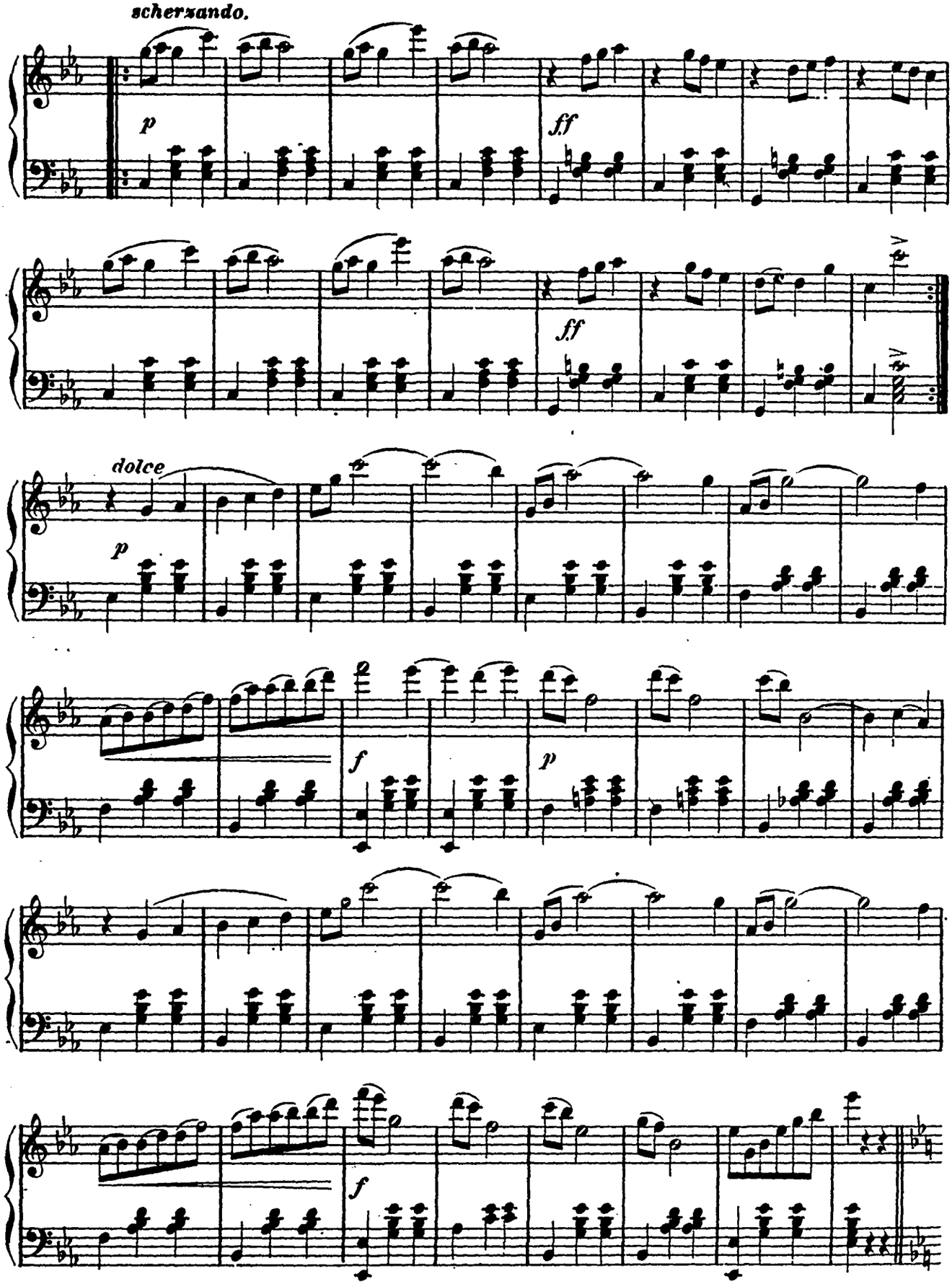

f
p

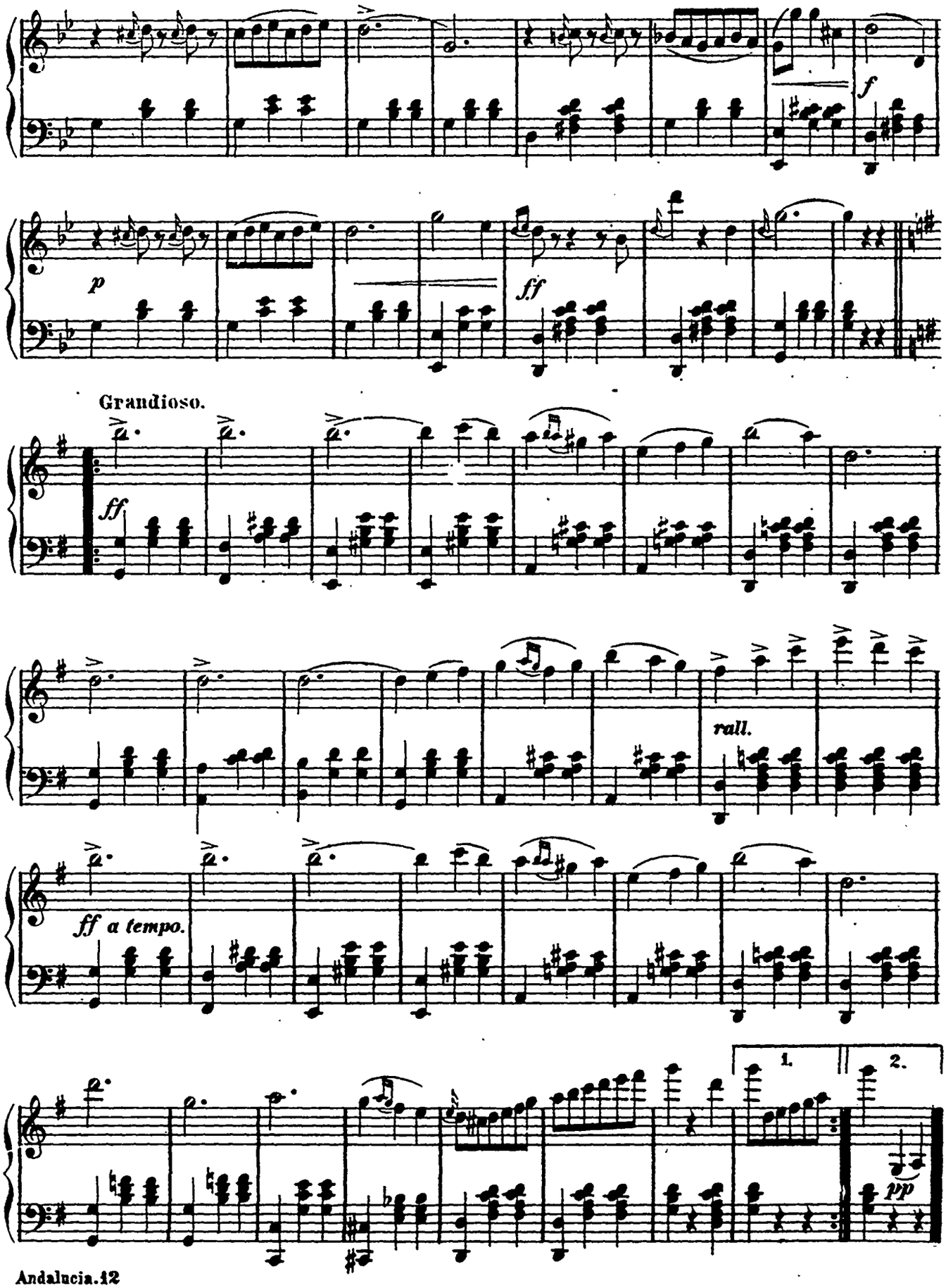

ff

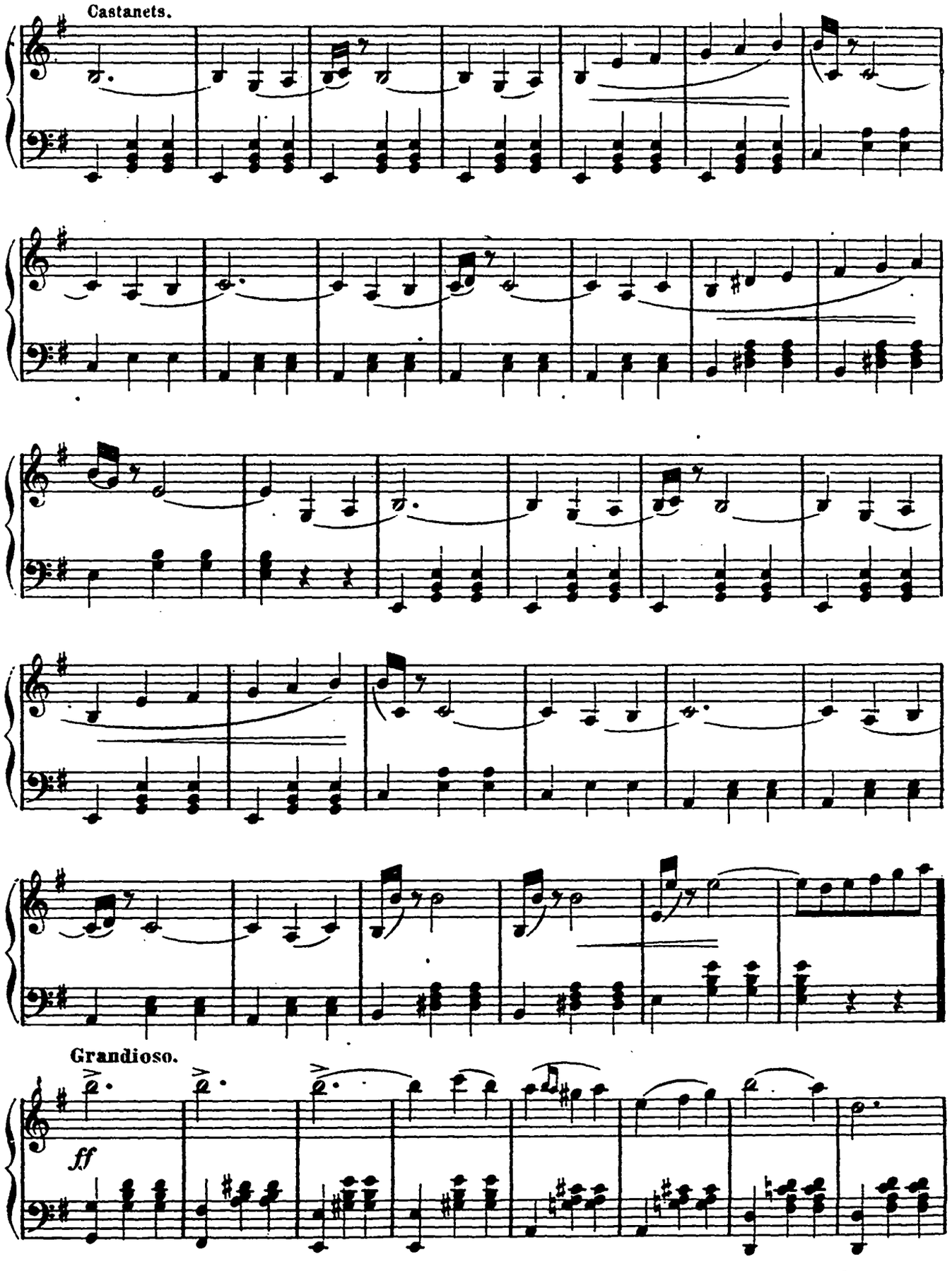


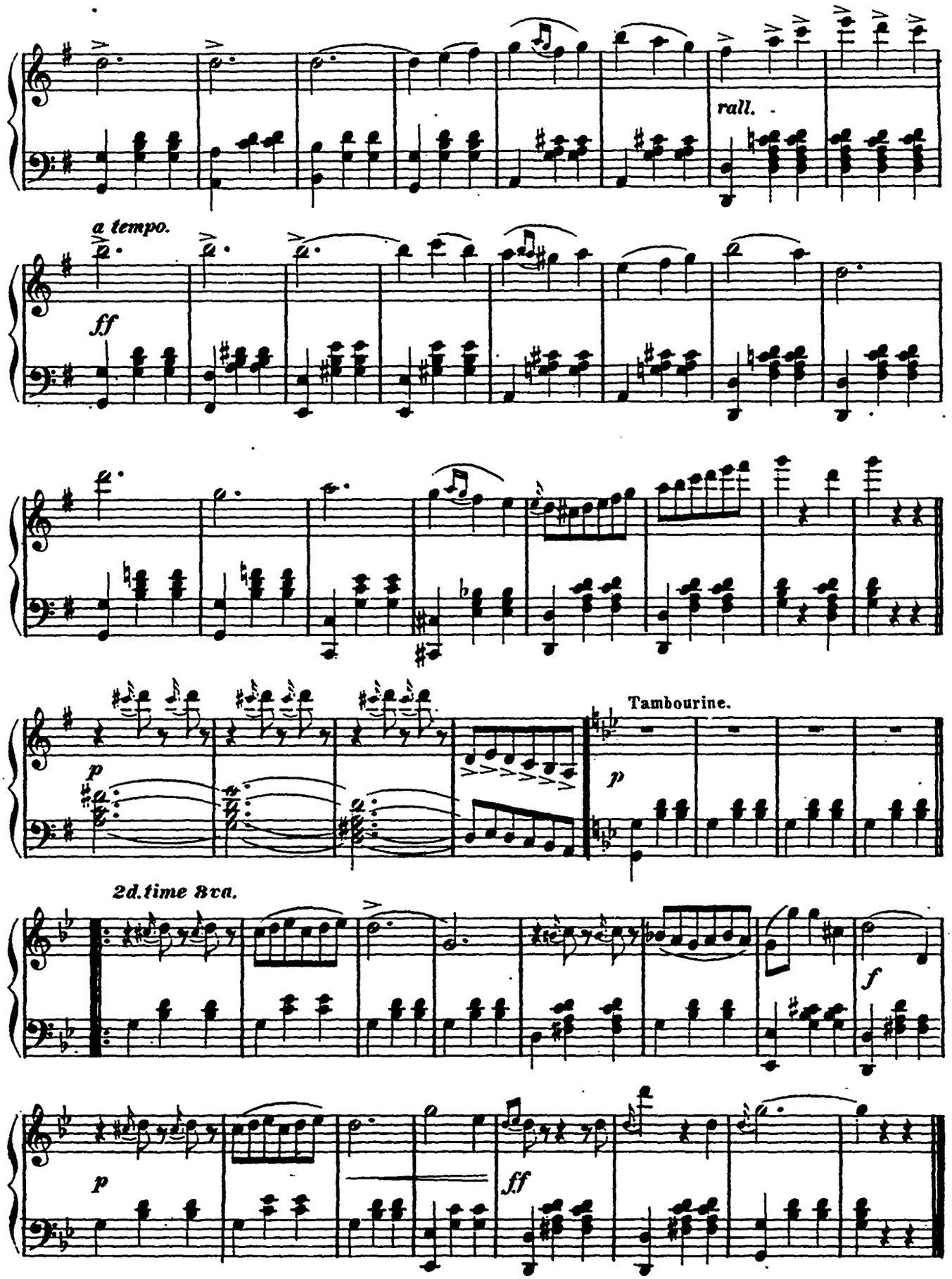
BUTLER'S MUSIC STORE
37 KING STREET WEST
TORONTO ONT

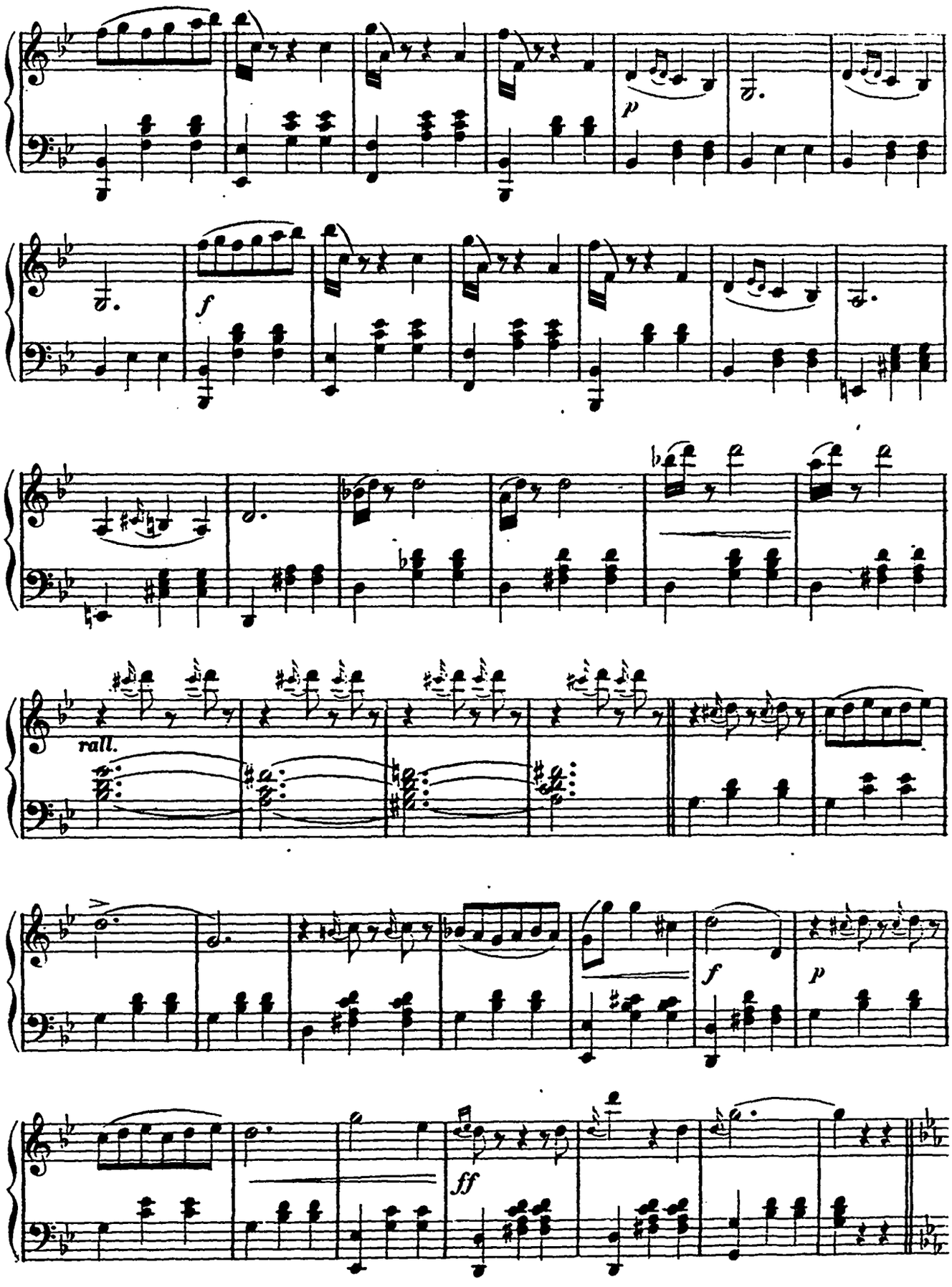

dolce
f
p
f
ff

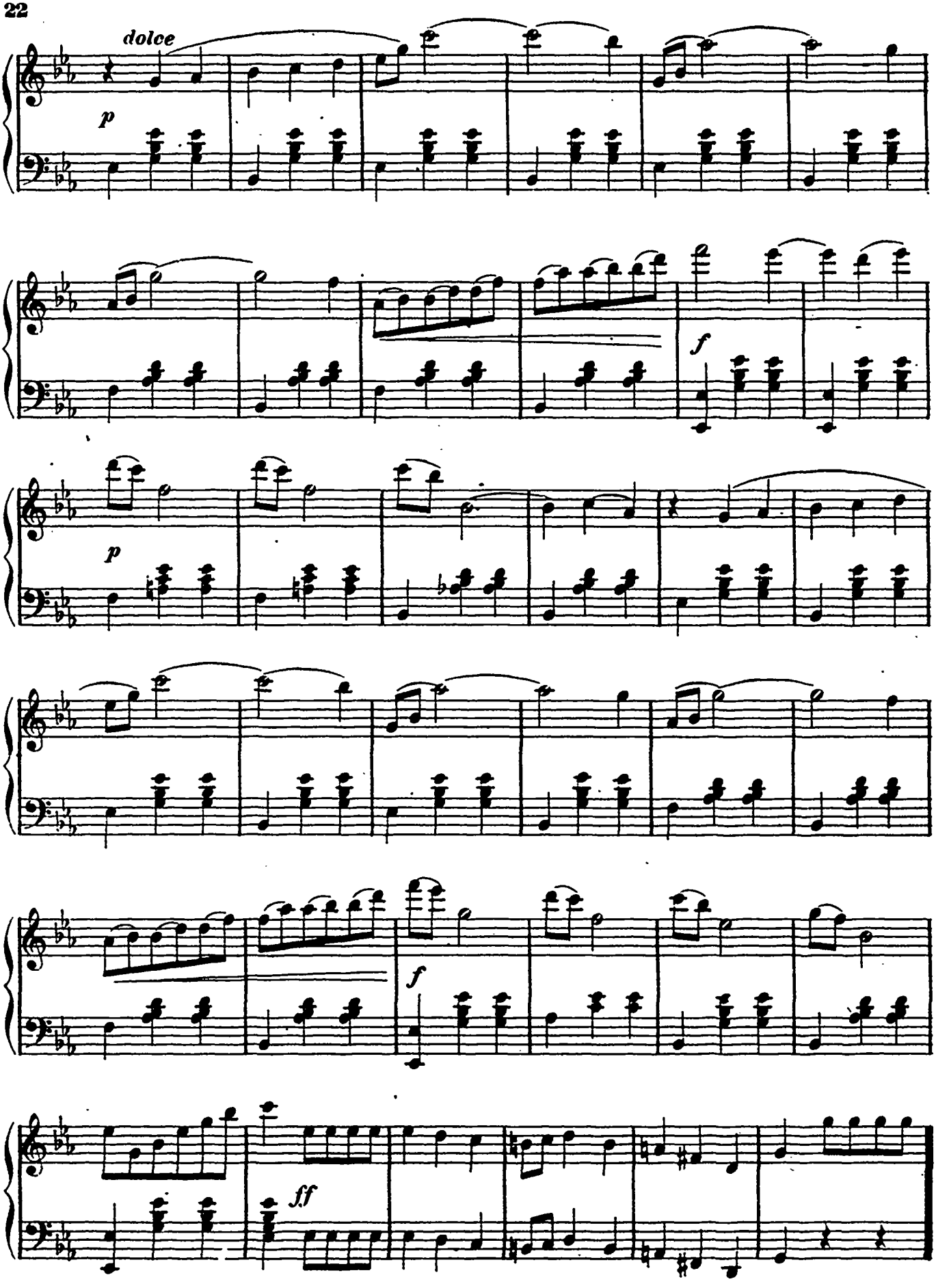

scherzando.
p
ff
ff
dolce
p
f
p
f


f
p
ff
Grandioso.
ff
rall.
ff a tempo.
1.
2.
pp

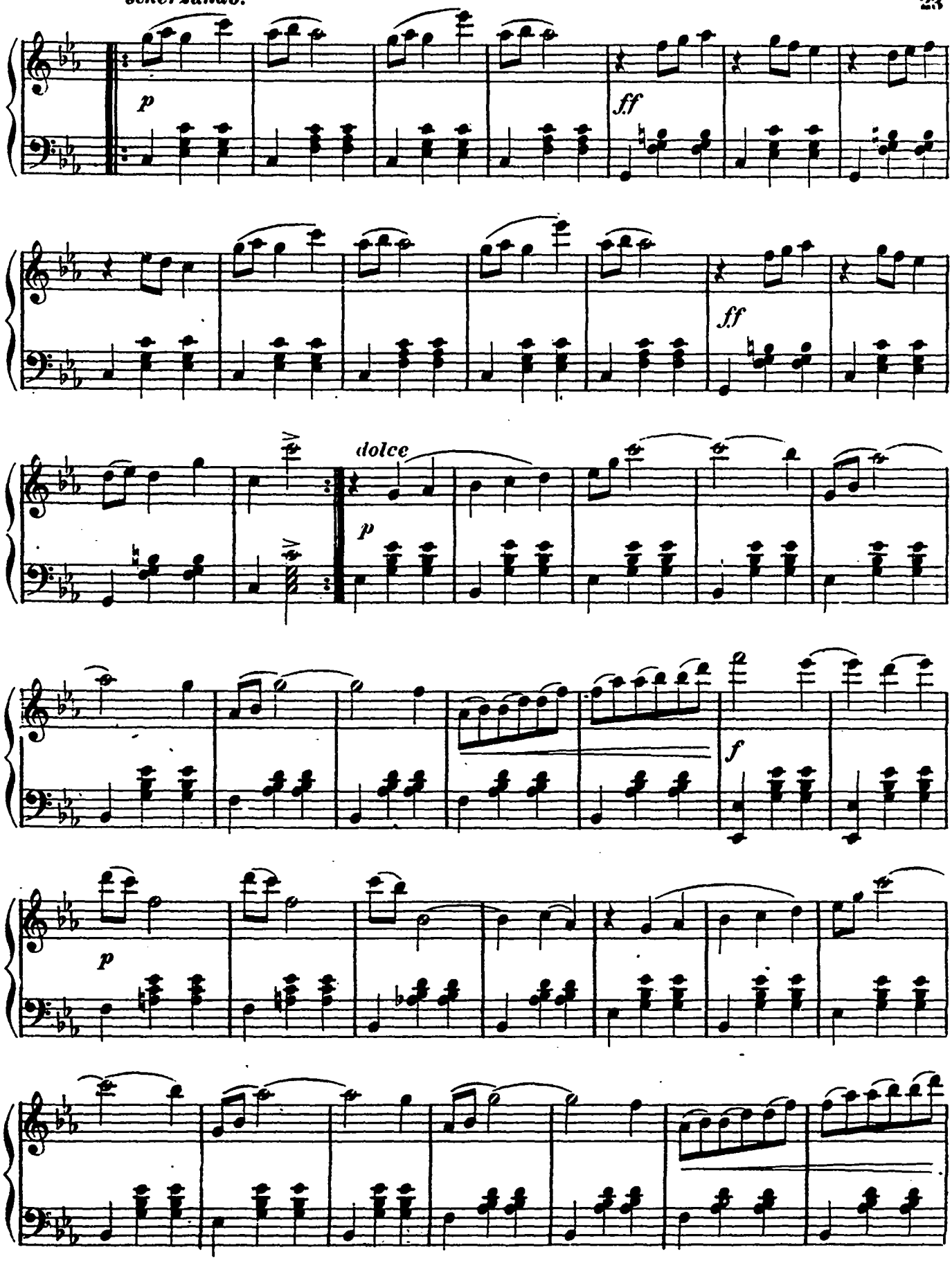

Castanets.
Grandioso.
ff

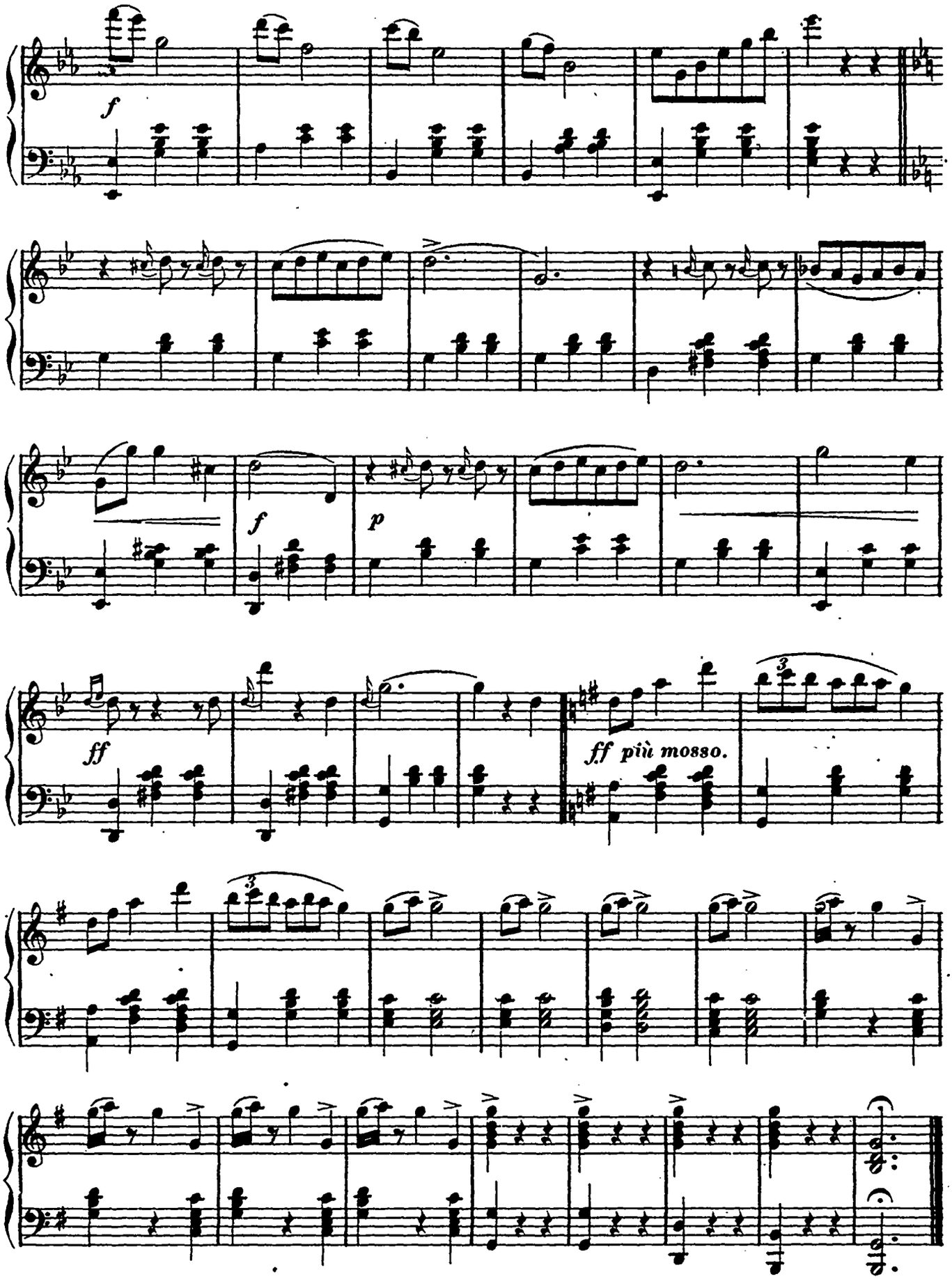

rall.
a tempo.
ff
p
Tambourine.
p
2d. time 8va.
f
p
ff


p
f
rall.
f
p
ff


dolce
p
f
p
f
ff

scherzando.

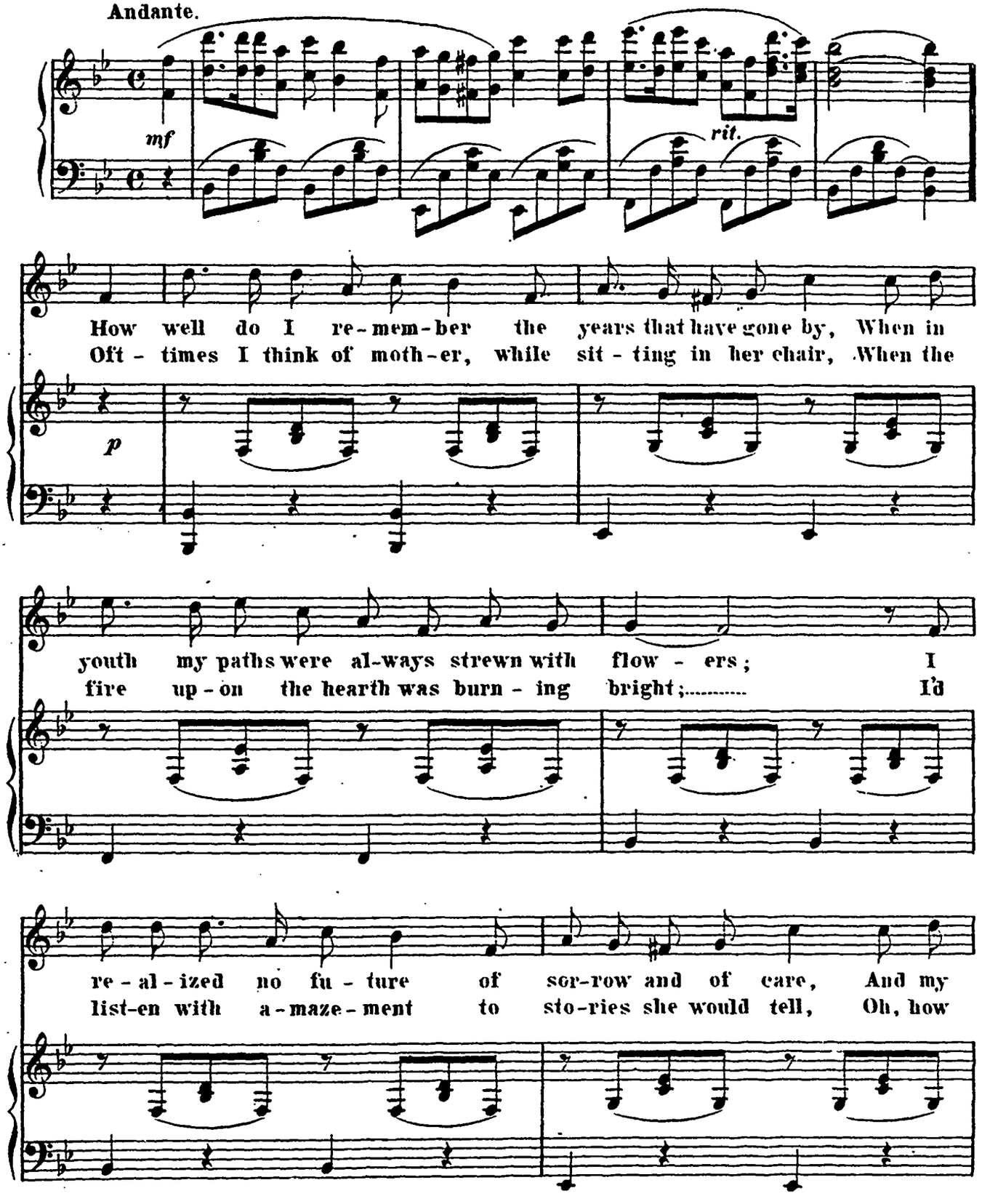



f
f
p
ff
ff più mosso.

To my friend Will Stephens.

MY MOTHER'S KISS WAS SWEETEST OF THEM ALL.

Words and Music by HARRY F. ALLEN.



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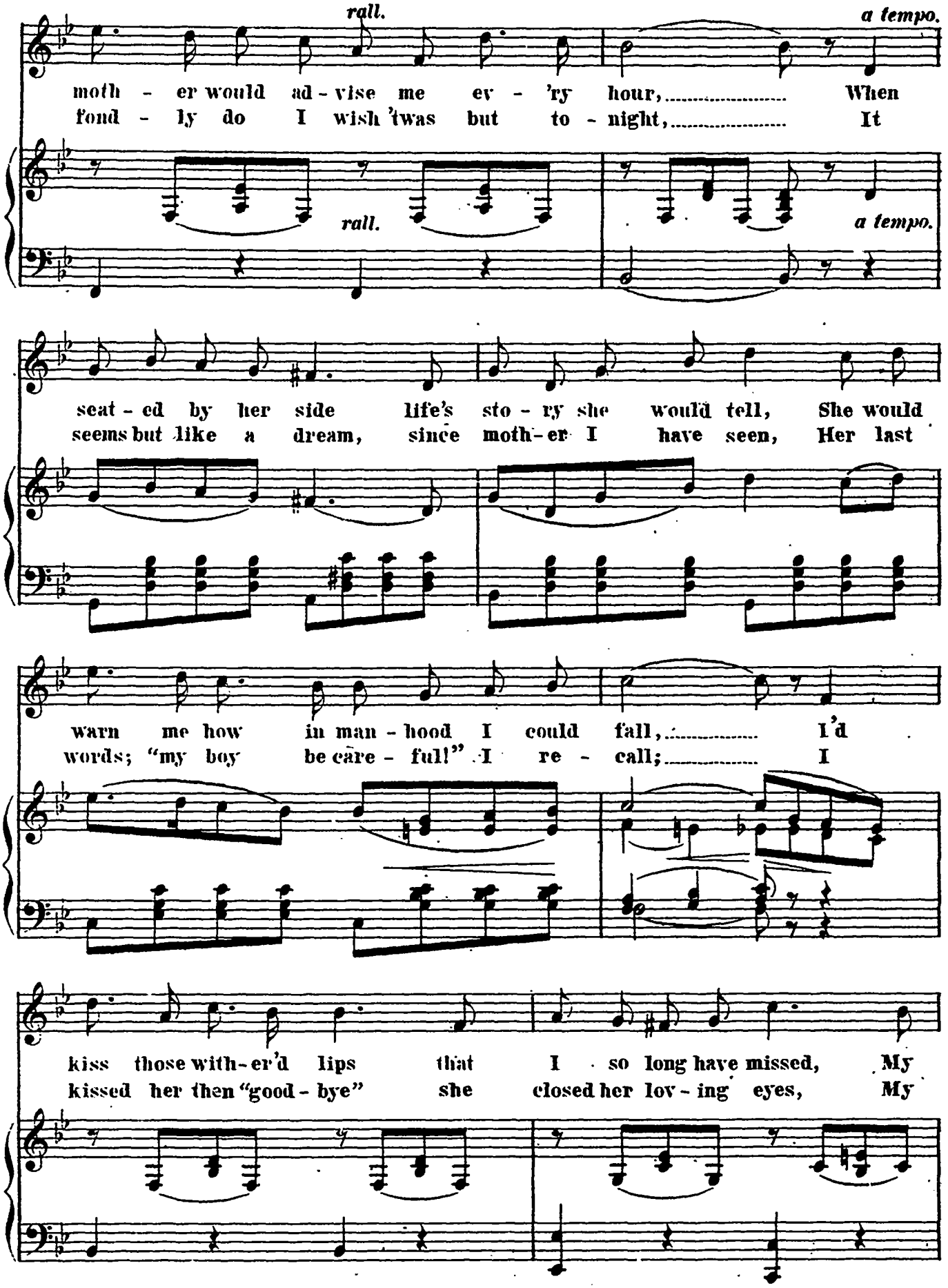
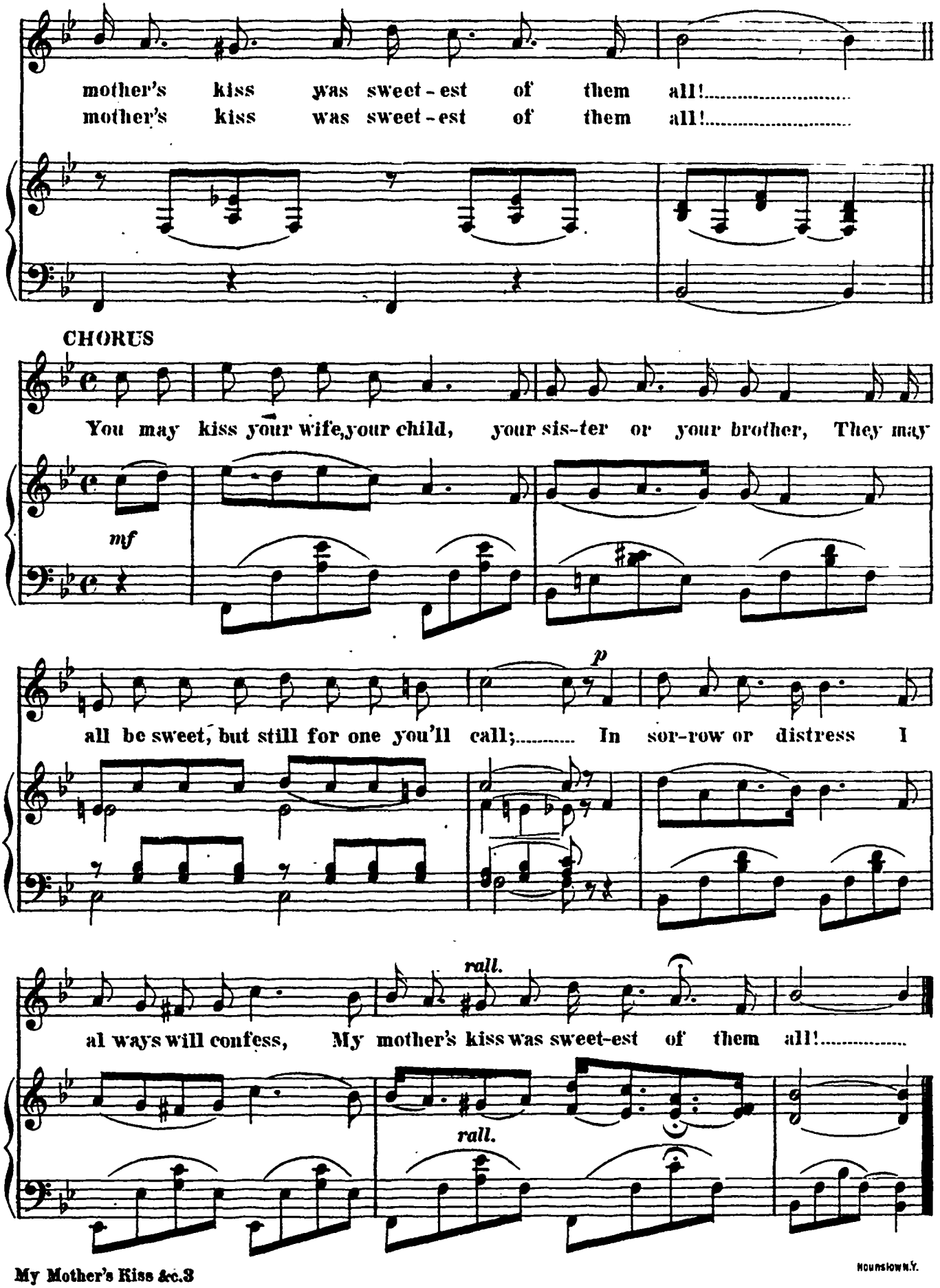

rall.
a tempo.
moth - er would ad - vise me ev - 'ry hour, When
fond - ly do I wish 'twas but to - night, It
rall.
a tempo.
seat - ed by her side life's sto - ry she would tell, She would
seems but like a dream, since moth-er I have seen, Her last
warn me how in man - hood I could fall, I'd
words; "my boy be care - full" I re - call; I
kiss those with-er'd lips that I so long have missed, My
kissed her then "good - bye" she closed her lov - ing eyes, My



Hounslown.N.Y.

FAIRY ECHOES.

(REVERIE.)

"The Fairy-Isle, soft glowing,
Lay dimmering 'neath moon and star;
There music was softly flowing,
And cloud-dances waved afar."

HEINE.

ADOLPH IMMER, Op. 5.

Allegretto scherzando.

PIANOFORTE

f *p* *riten:*

Grazioso e soave.

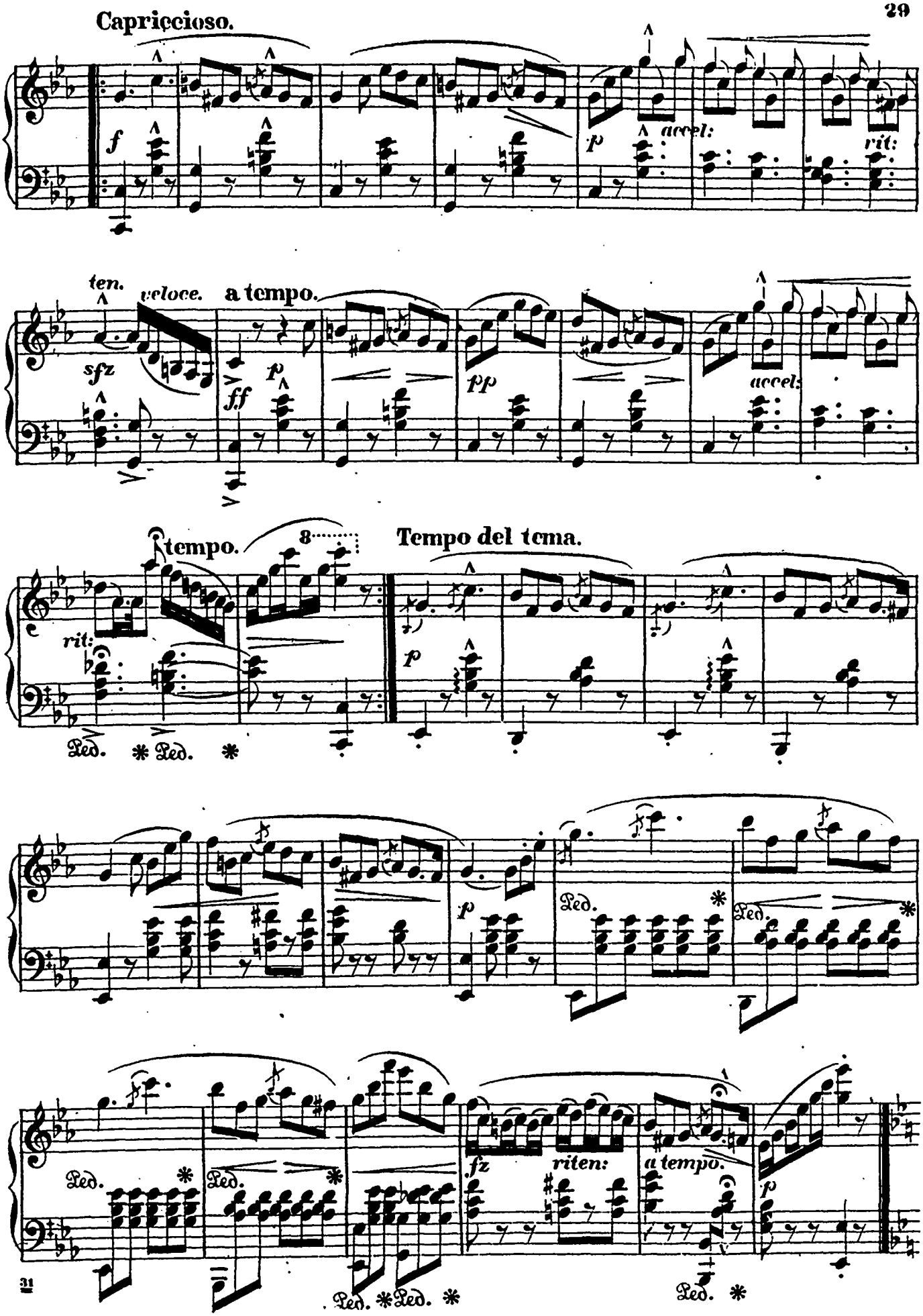
TEMA. *p*

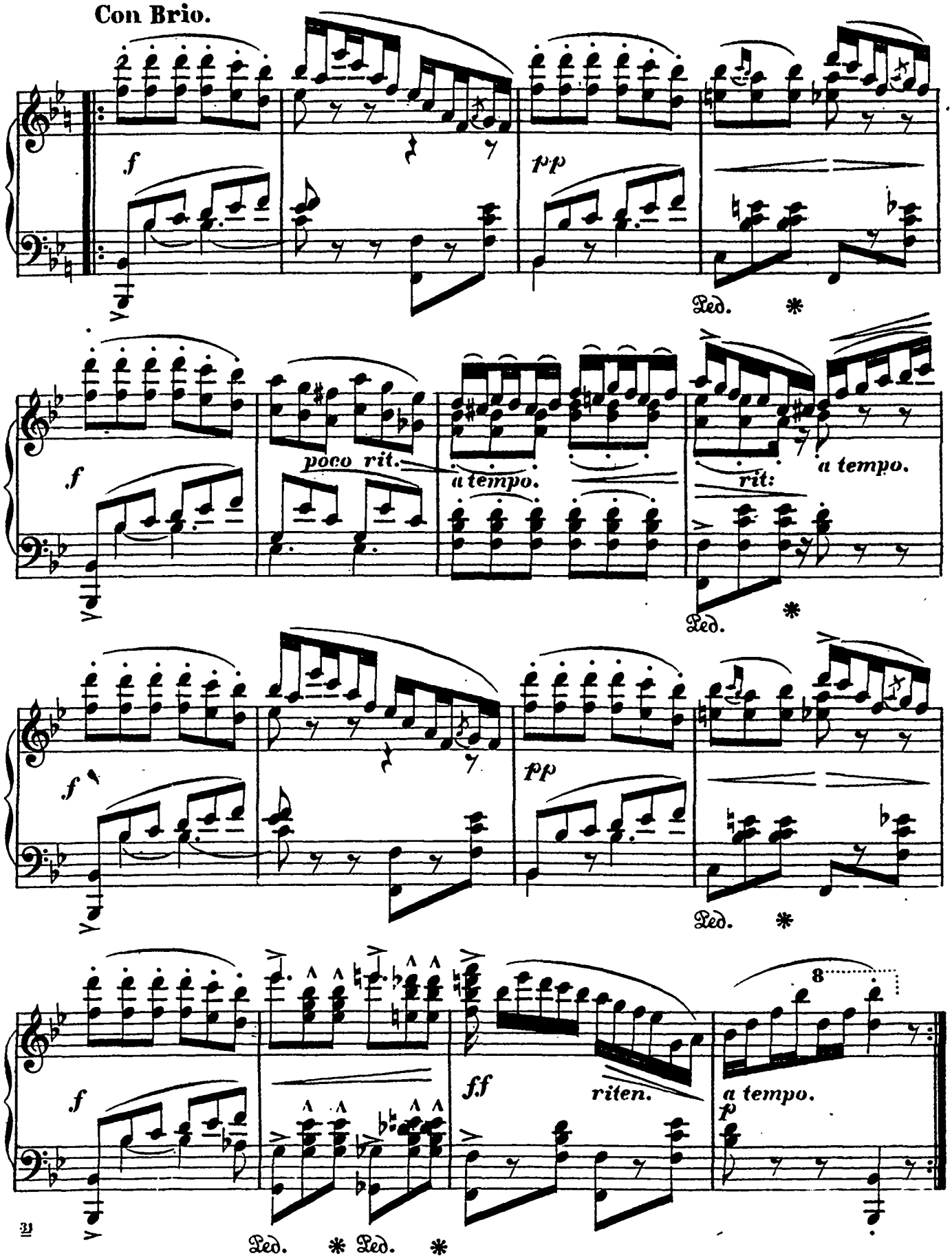
Ped. * Ped. * Ped. *

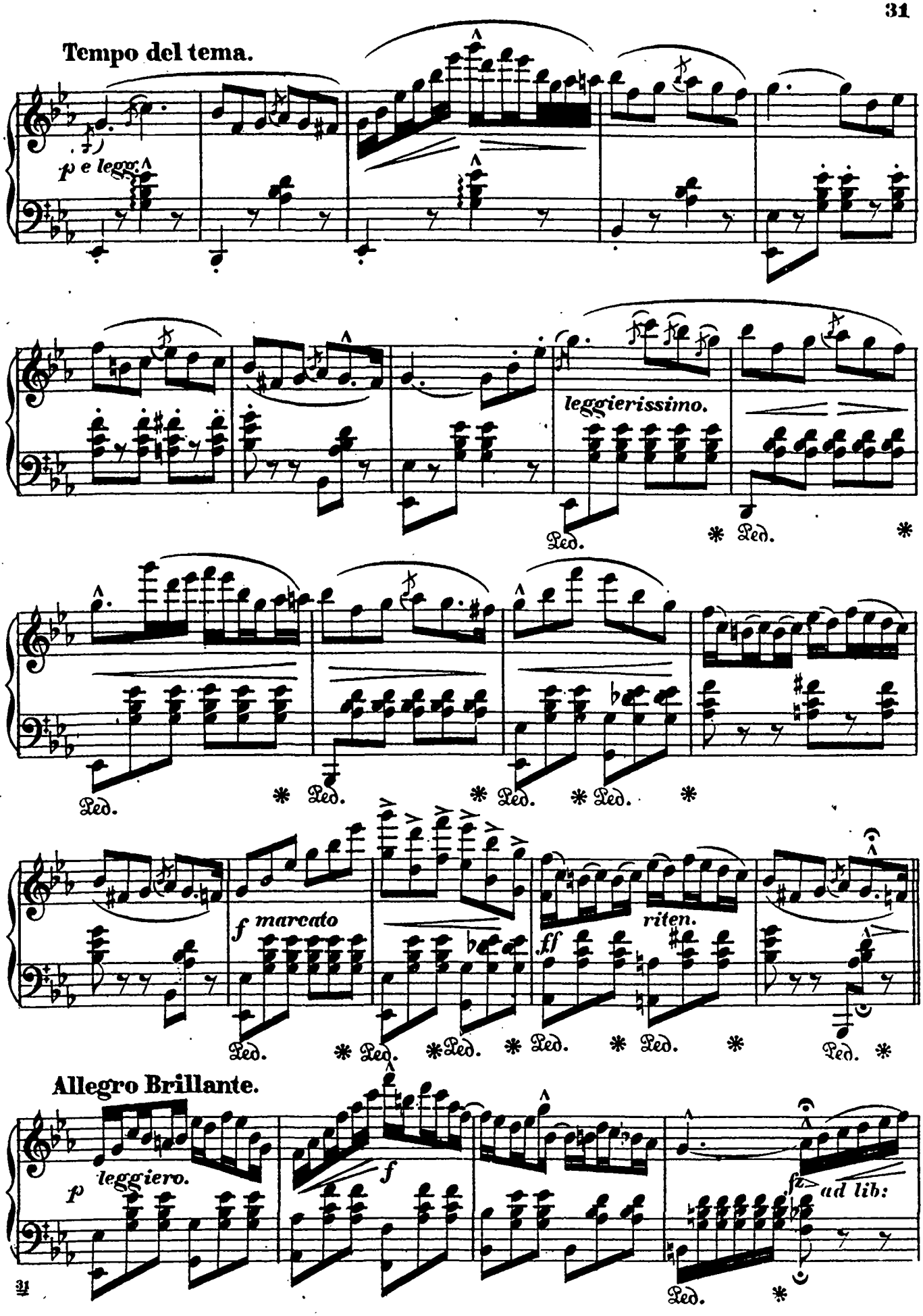
Ped. * Ped. * Ped. * *fz* *riten:* *a tempo.*

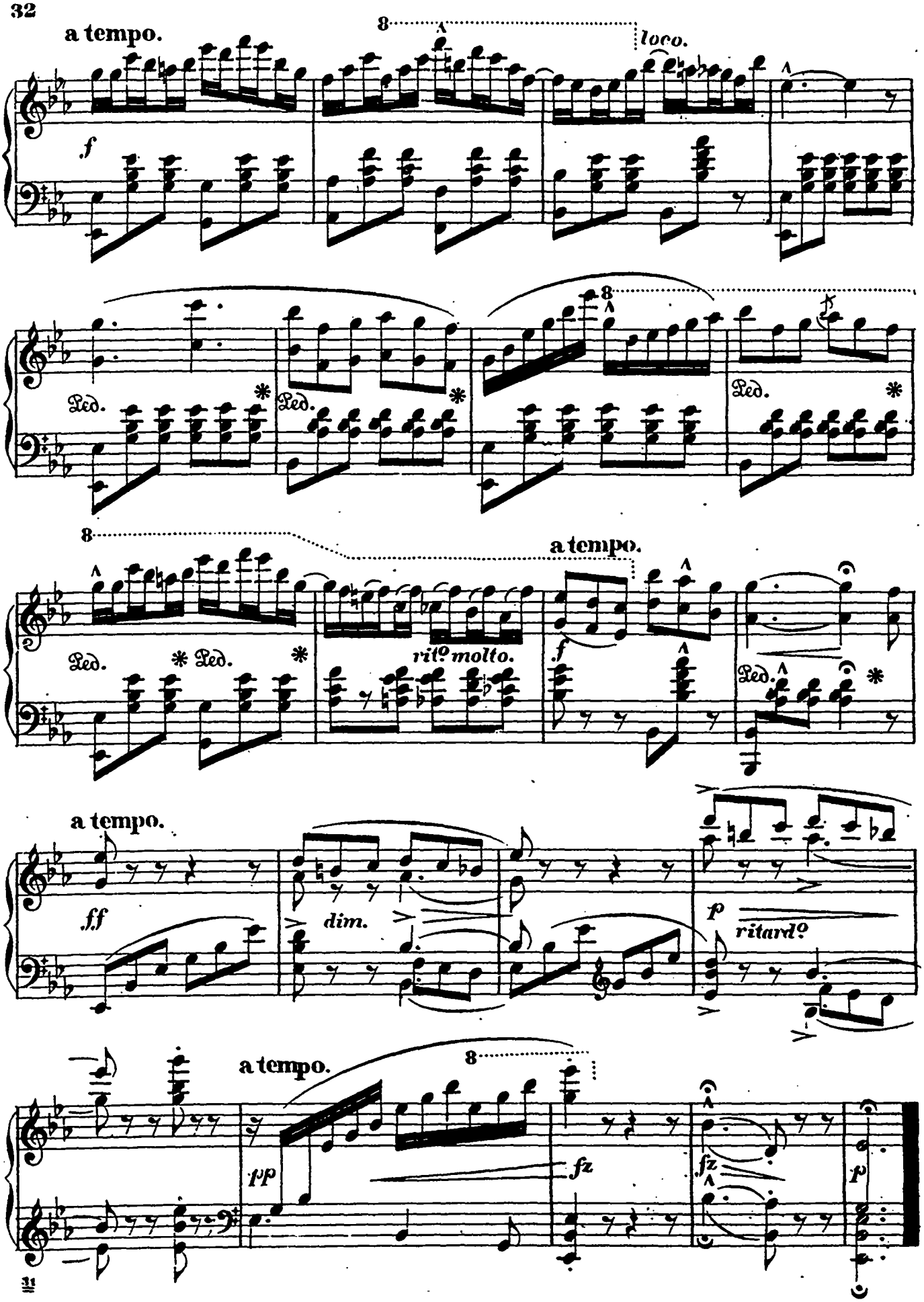
Ped. *

Entered according to act of Congress in the year 1870 by White, Smith & Perkins in the office of the Librarian of Congress.


Capriccioso.
f
p
accel:
rit:
ten.
veloce.
a tempo.
sfz
ff
pp
accel:
tempo.
8
Tempo del tema.
rit:
p
Ped.
Ped.
p
Ped.
Ped.
Ped.
Ped.
fz
riten:
a tempo.
p
Ped.
Ped.
Ped.

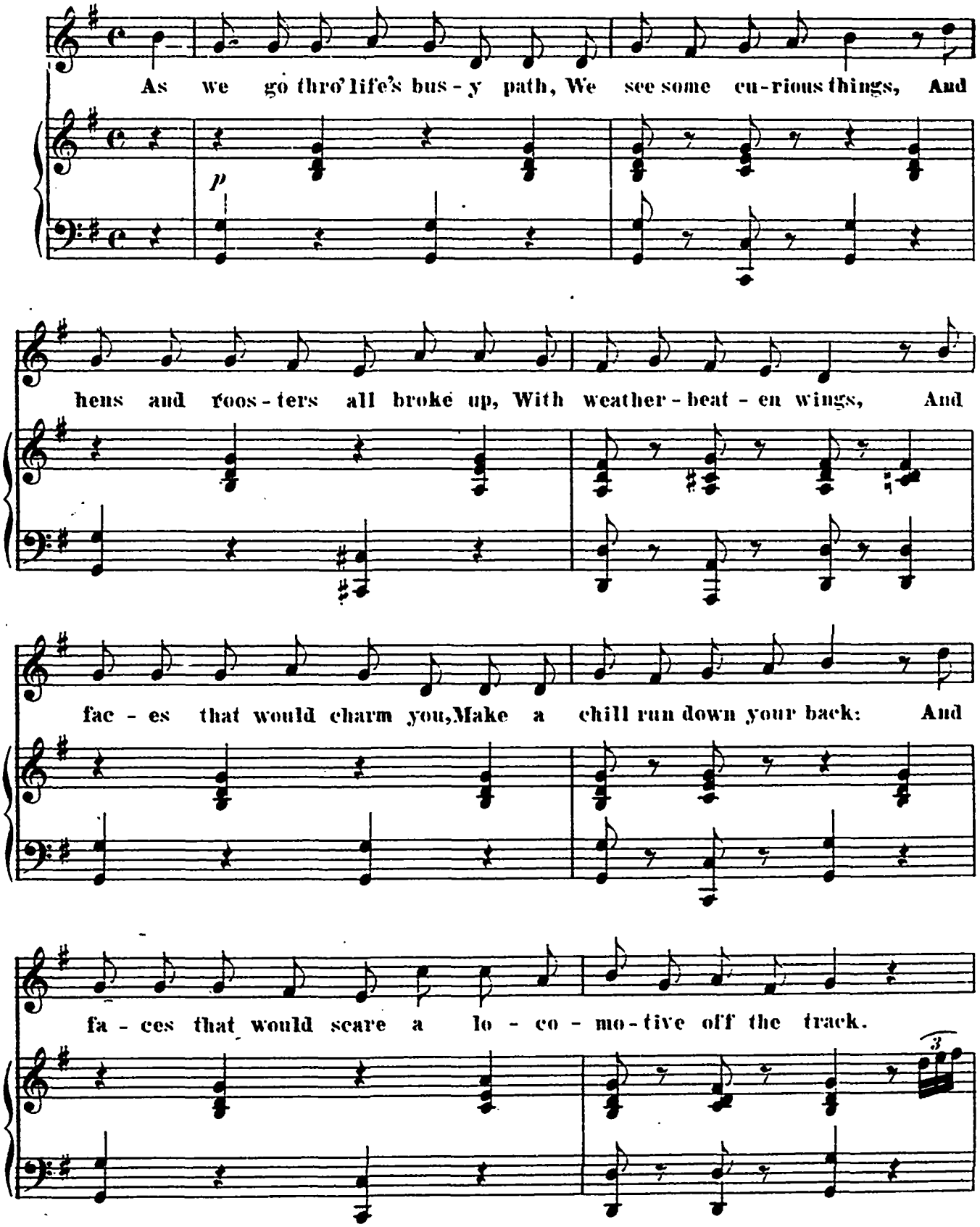

Con Brio.
f
pp
Ped.
*
f
poco rit.
a tempo.
rit:
a tempo.
Ped.
*
f
pp
Ped.
*
f
ff
riten.
8
a tempo.
p
Ped.
*
Ped.
*


Tempo del tema.
p e legg.
leggierissimo.
Ped.
f marcato
riten.
ff
Allegro Brillante.
leggiero.
p
f
fz
ad lib:


a tempo.
8
loco.
f
Ped.
*
8
Ped.
*
Ped.
*
8
a tempo.
Ped.
*
Ped.
*
rit° molto.
f
Ped.
*
a tempo.
ff
dim.
p
ritard°
a tempo.
8
pp
fz
fz
p

FACES.

Words & Music by THOMAS LE MACK.



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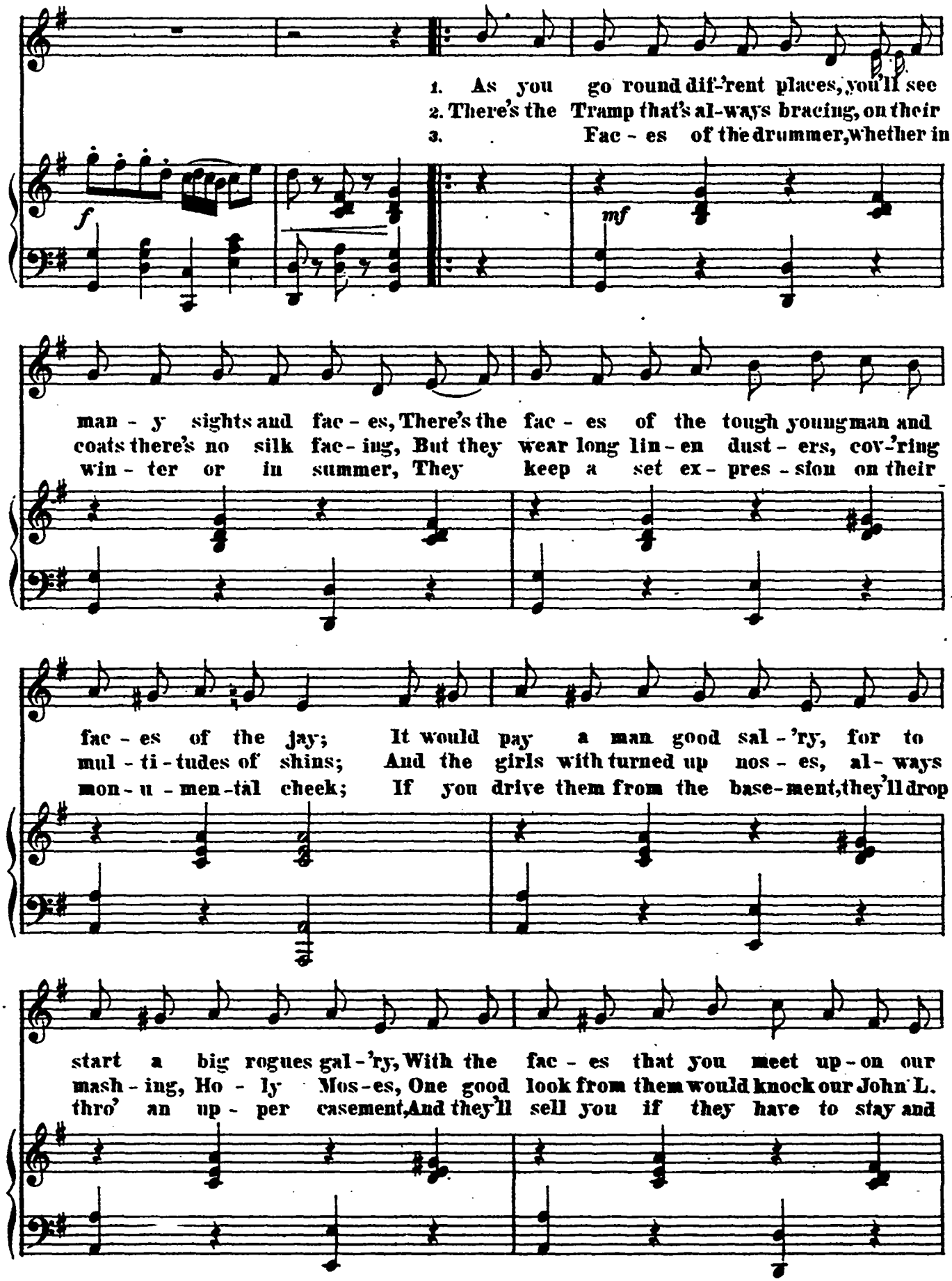
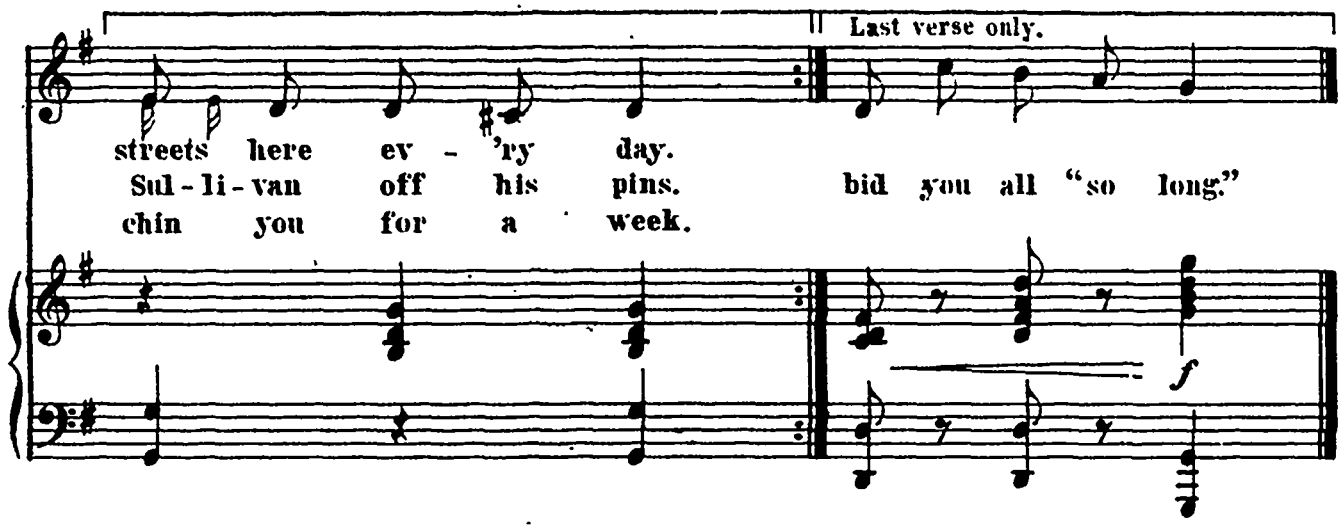

1. As you go round dif-'rent places, you'll see
2. There's the Tramp that's al-ways bracing, on their
3. Fac - es of the drummer, whether in
f
mf
man - y sights and fac - es, There's the fac - es of the tough youngman and
coats there's no silk fac - ing, But they wear long lin - en dust - ers, cov-'ring
win - ter or in summer, They keep a set ex - pres - sion on their
fac - es of the jay; It would pay a man good sal - 'ry, for to
mul - ti - tudes of shins; And the girls with turned up nos - es, al - ways
mon - u - men - tal cheek; If you drive them from the base - ment, they'll drop
start a big rogues gal - 'ry, With the fac - es that you meet up - on our
mash - ing, Ho - ly Mos - es, One good look from them would knock our John L.
thro' an up - per casement, And they'll sell you if they have to stay and



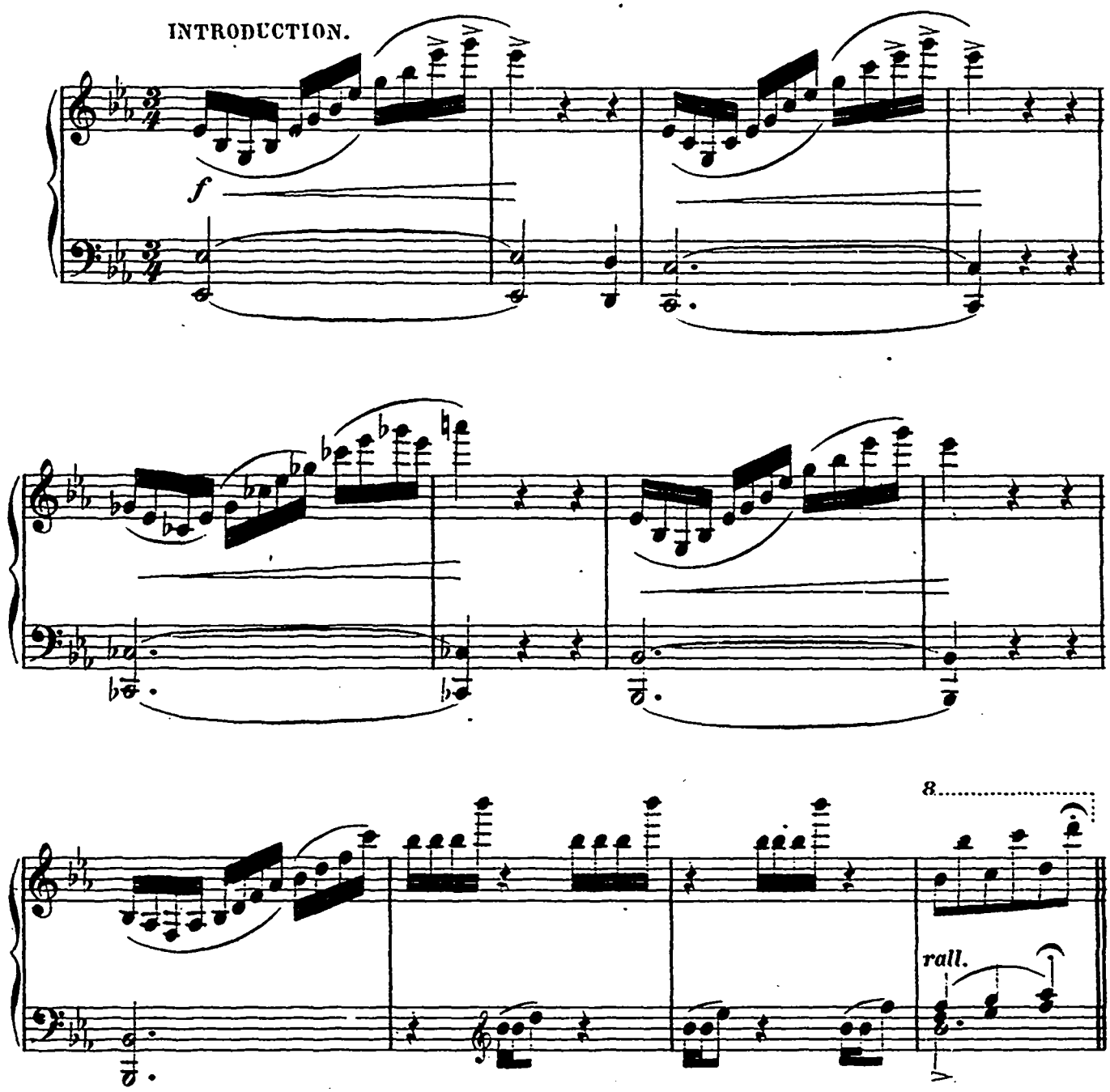
Faces of the big black coon, that look all round just like the moon;
You must light a match to find them, they're as dark as they can be,
Saffron-colored niggers, with high collars and cut figures,
That promenade on Thompson Street all hours after tea.
Then there's your next door neighbors, who are always asking favors;
When you get through your work, come home, sit down to sup your tea,
Then, in comes Mrs. Fowler for six cents to fill the growler,
With a countenance upon her that would set Old Ireland free!
It's nice to lead a quiet life and have a handsome little wife,
With her face to brighten up your life, you're happy as a king!
She'll send up for her mama to come down and spend the Summer,
And her ma comes with a face on her that just queers everything!
You've seen those fresh young mashers, with incipient mustaches,
That promenade on Broadway; they're all wool and three yards wide!
With toes that come out to a point, and arms and legs all out of joint,
And one side of their face just like a good toboggan slide!
Gents that after marriage, have to push the baby carriage,
While his wife is dressed in satin, for suspenders he'll use strings;
And, at night, he has to stir up to deal out the soothing syrup,
And the wind blows through his whiskers while unto the kid he sings.
To leave you here I know is tough, but still I think I've sung enough!
By looking at your faces I can see the song's too long;
I know you want me for to chase, so now I guess I'll close my face,
I won't say good bye to you, but I'll bid you all so-long!

SPRING WHISPERS.

MORCEAU.

By R.H.L. WATSON.

INTRODUCTION.



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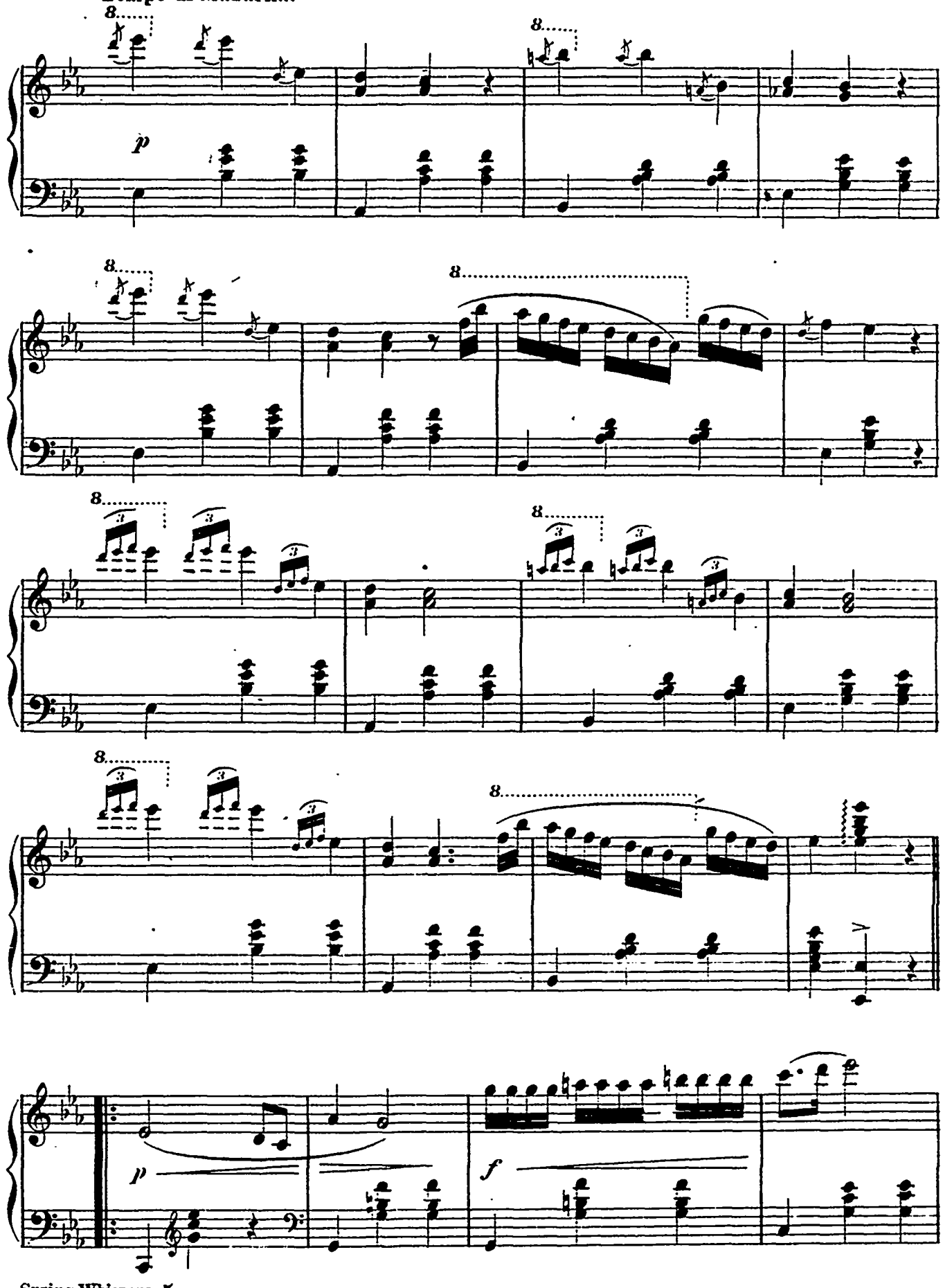
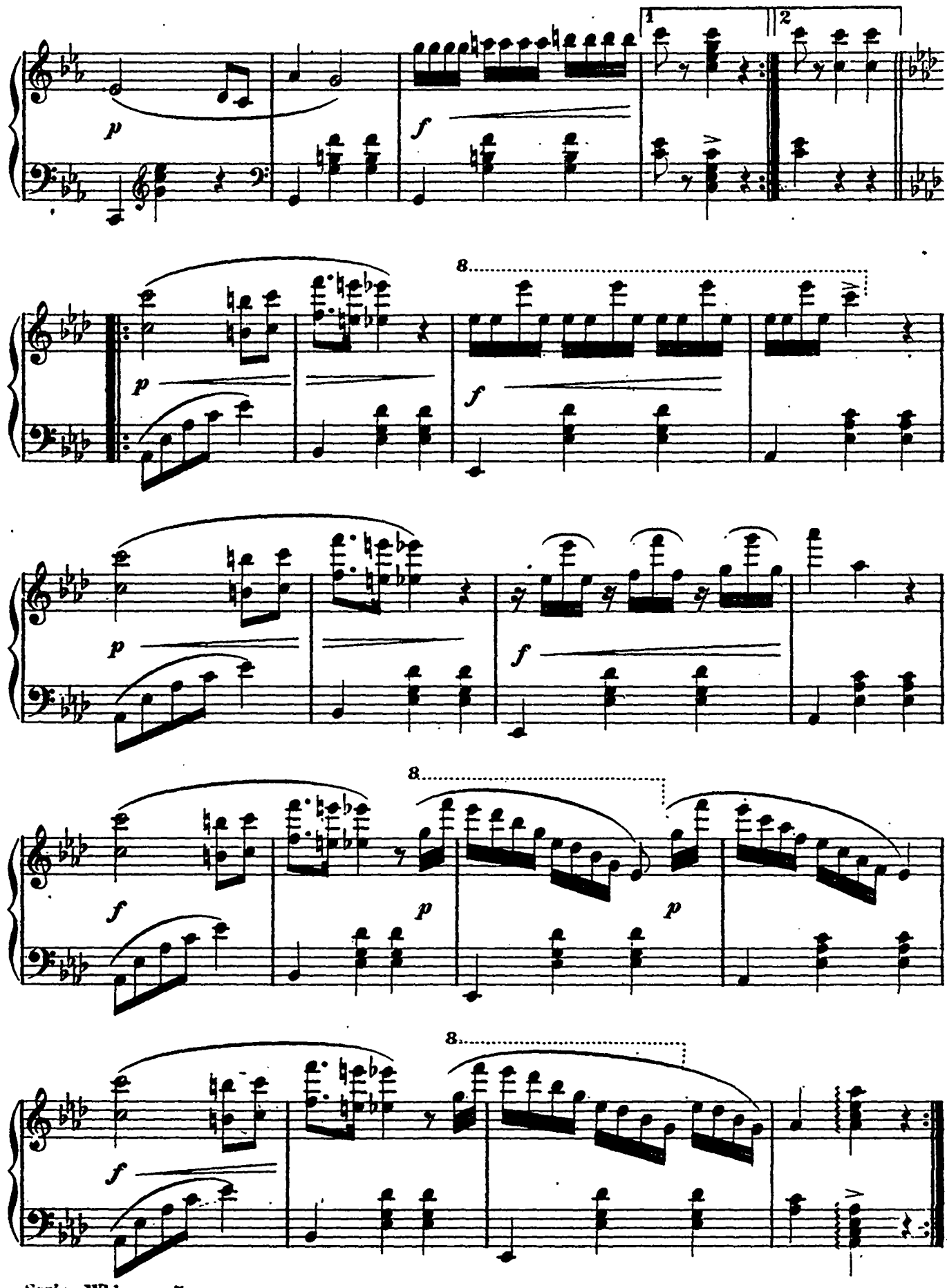
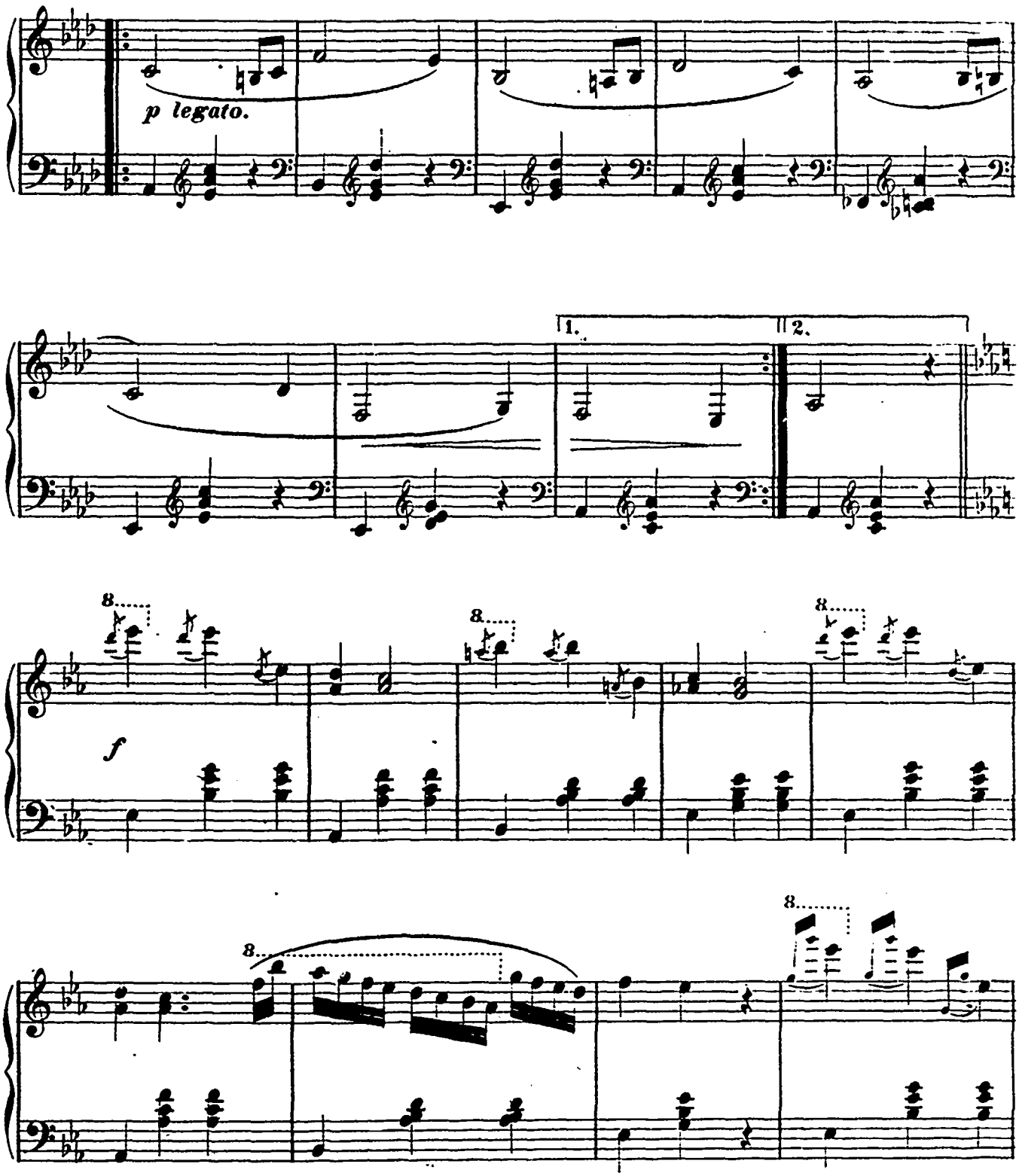
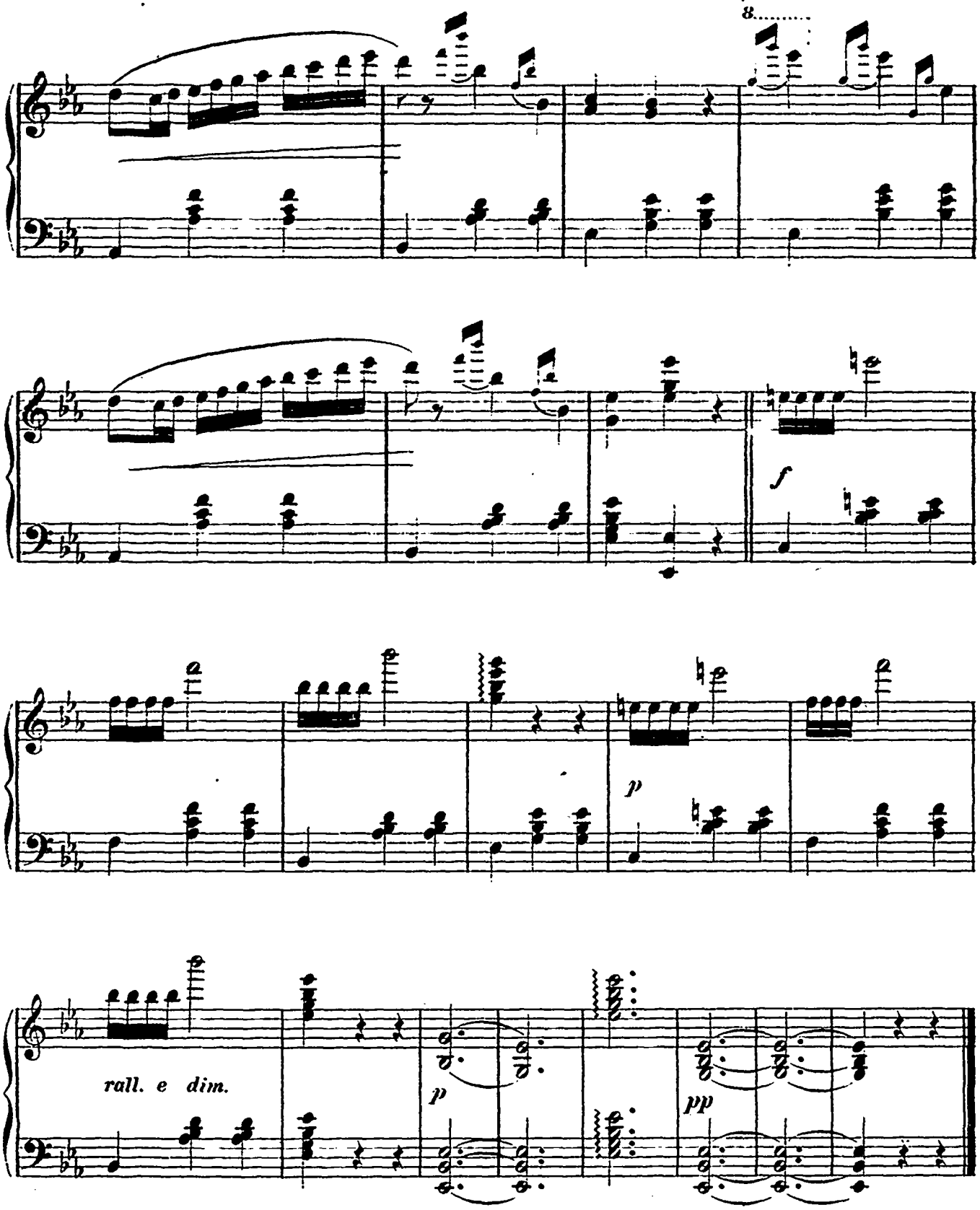
Tempo di Mazurka.




1
2
8
8
8

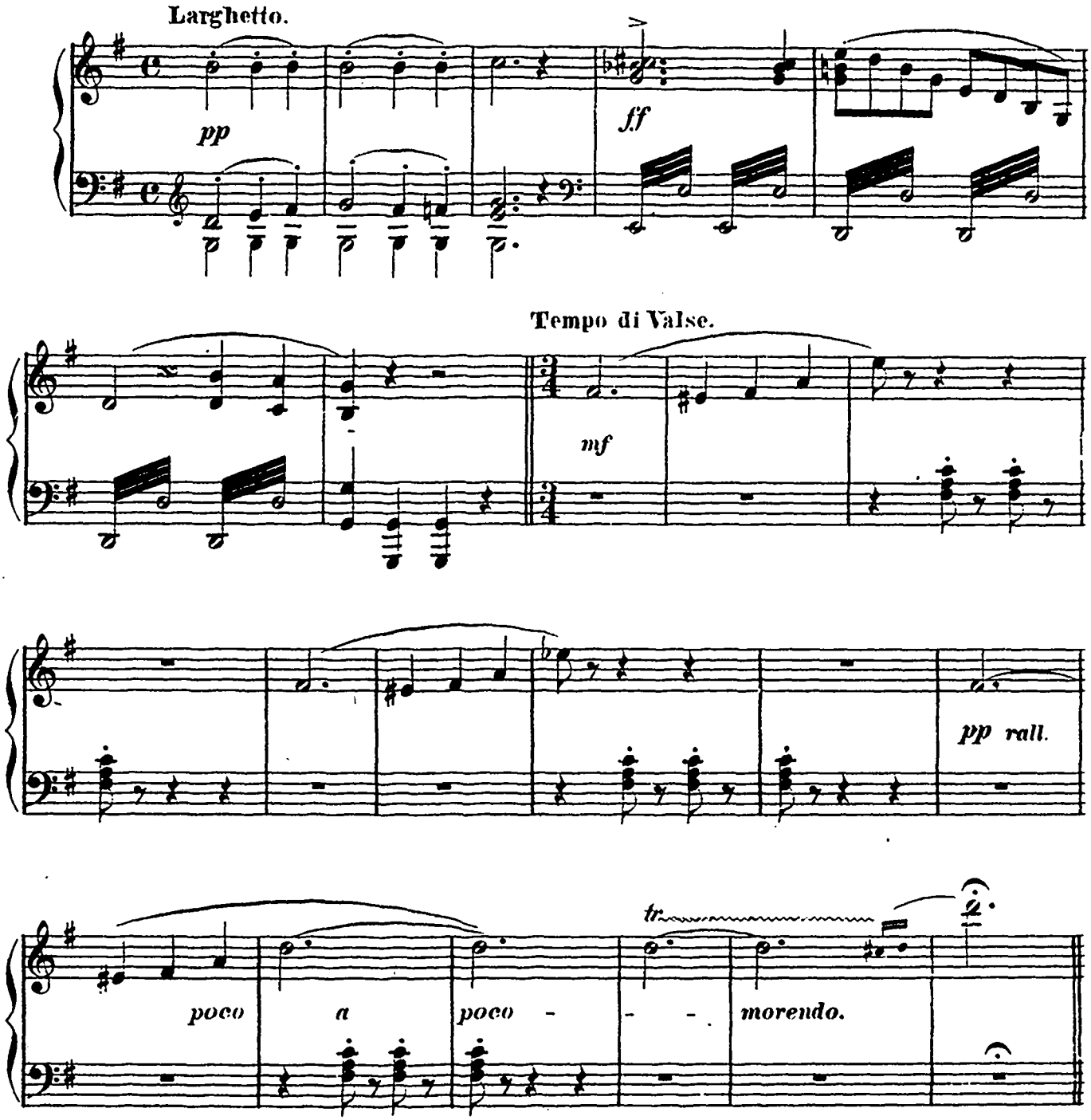

p legato.
1.
2.
8
f

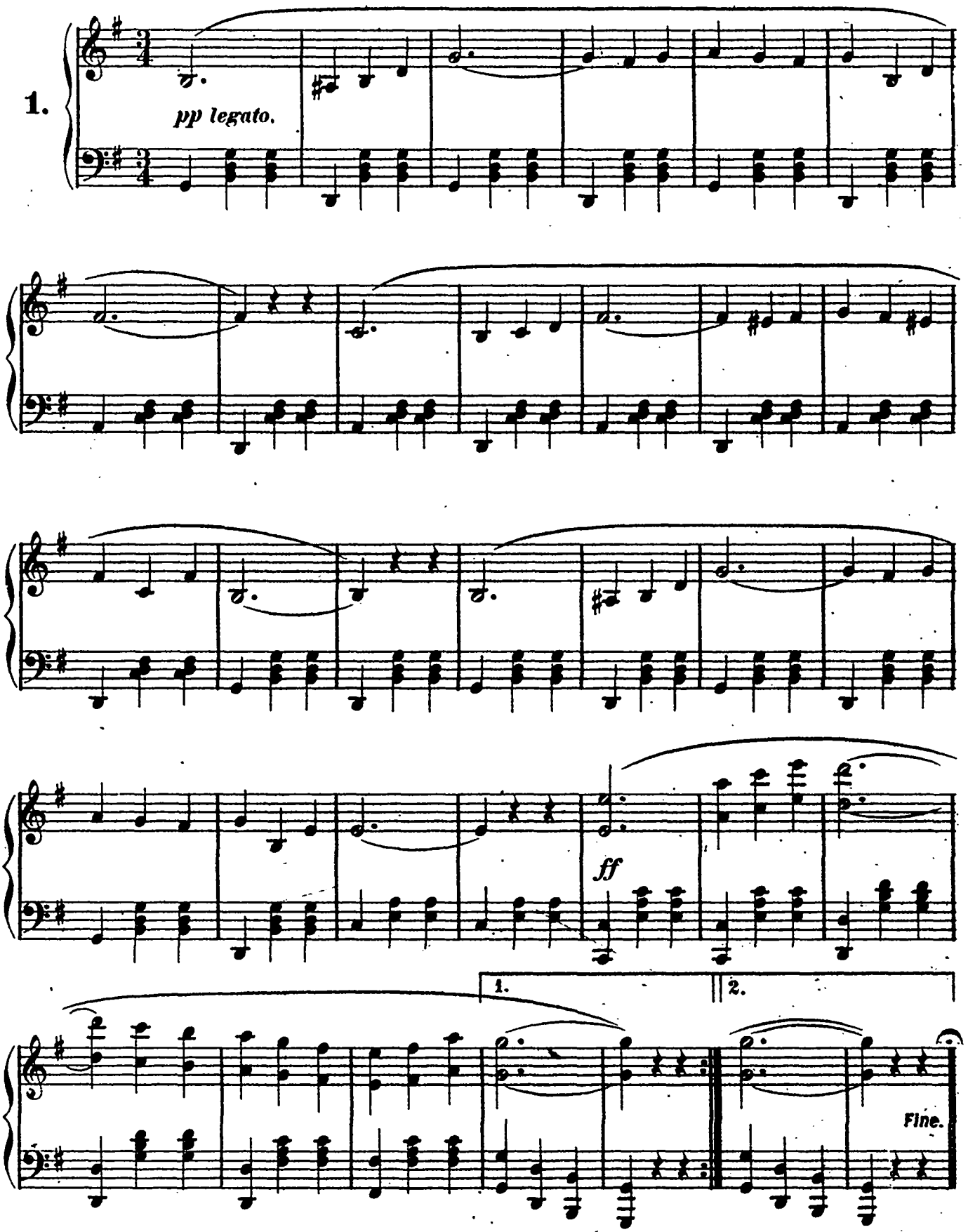

8
f
p
rall. e dim.
p
pp

OVER THE WAVES

Waltzes.

By JUVENTINO ROSAS.

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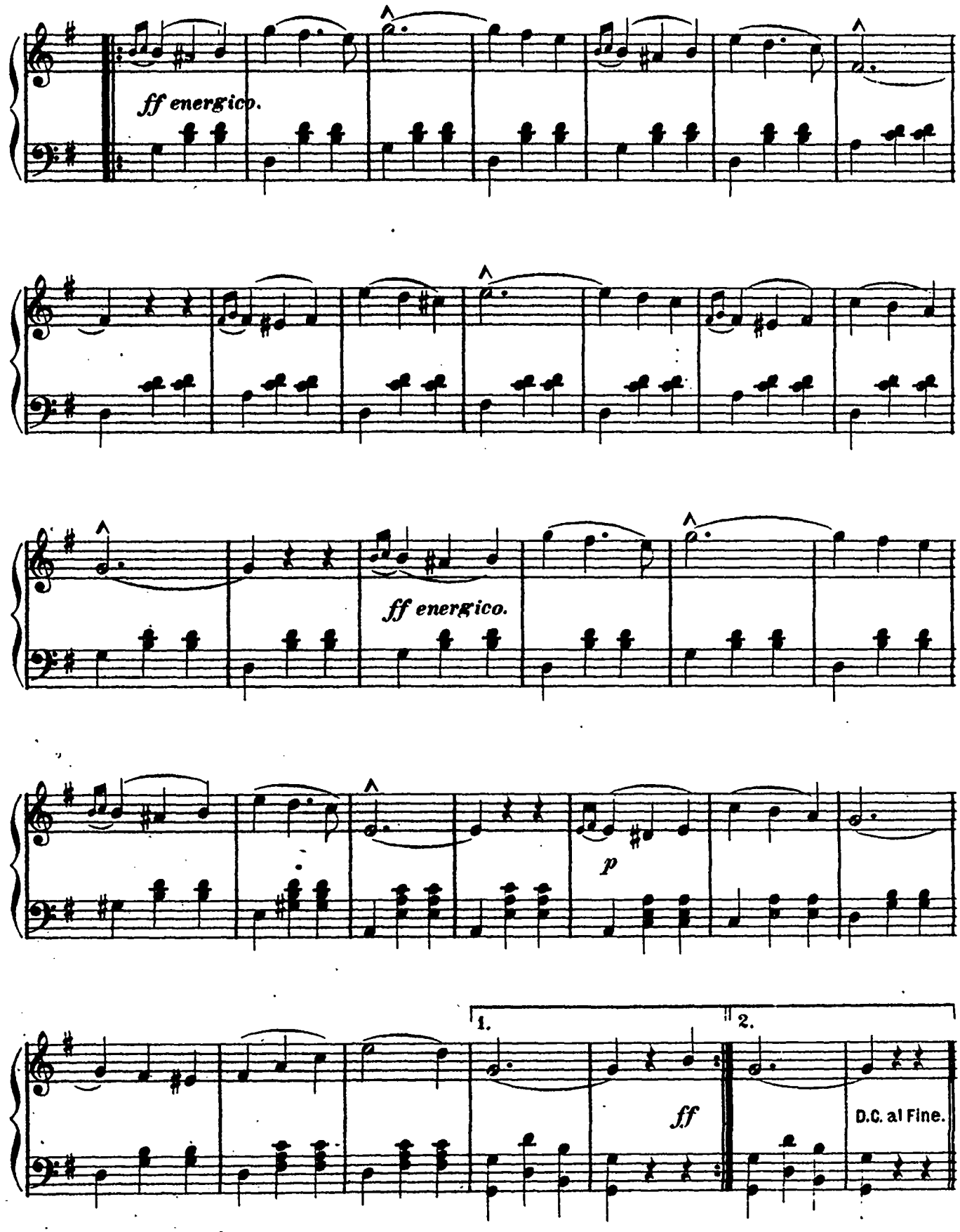
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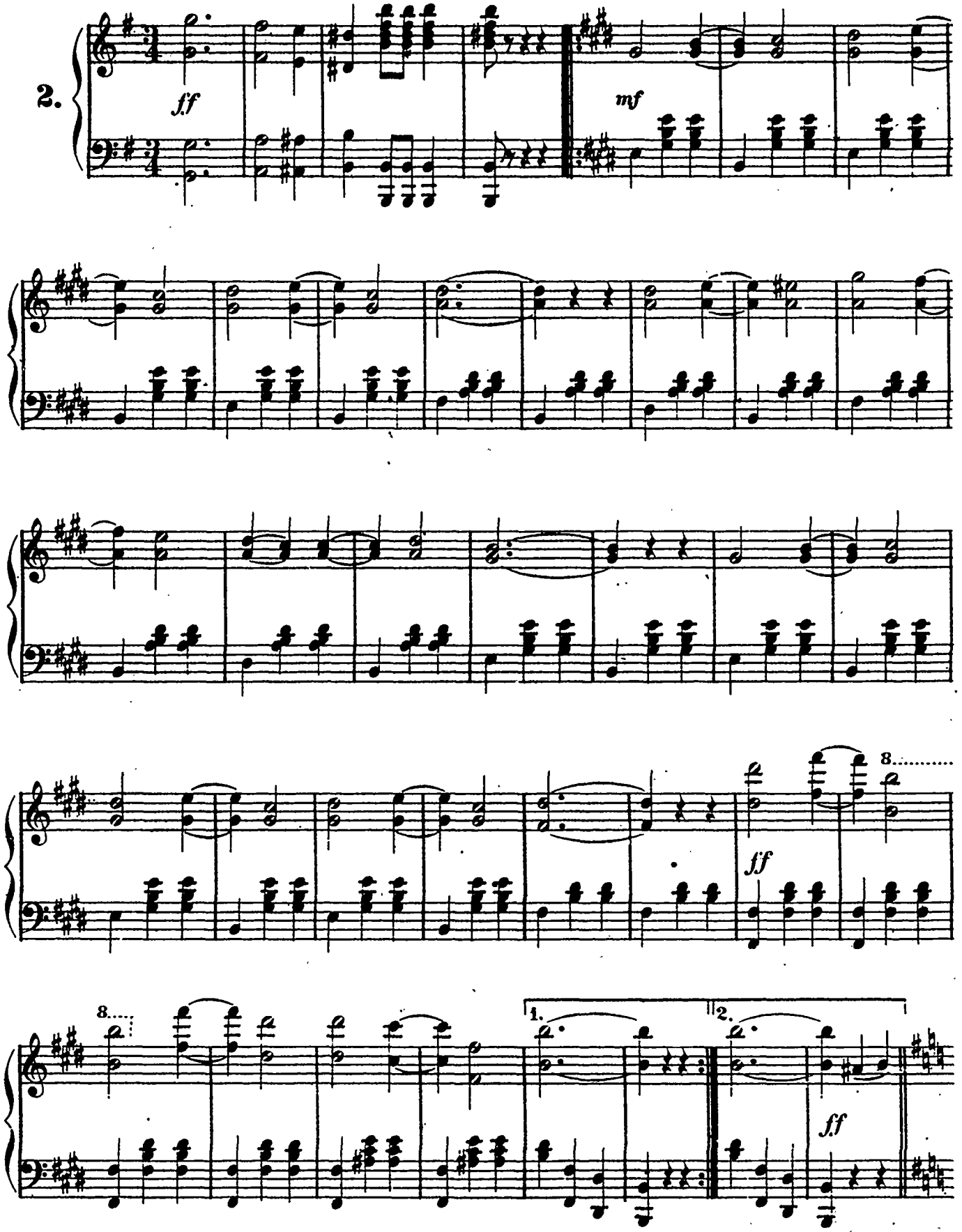
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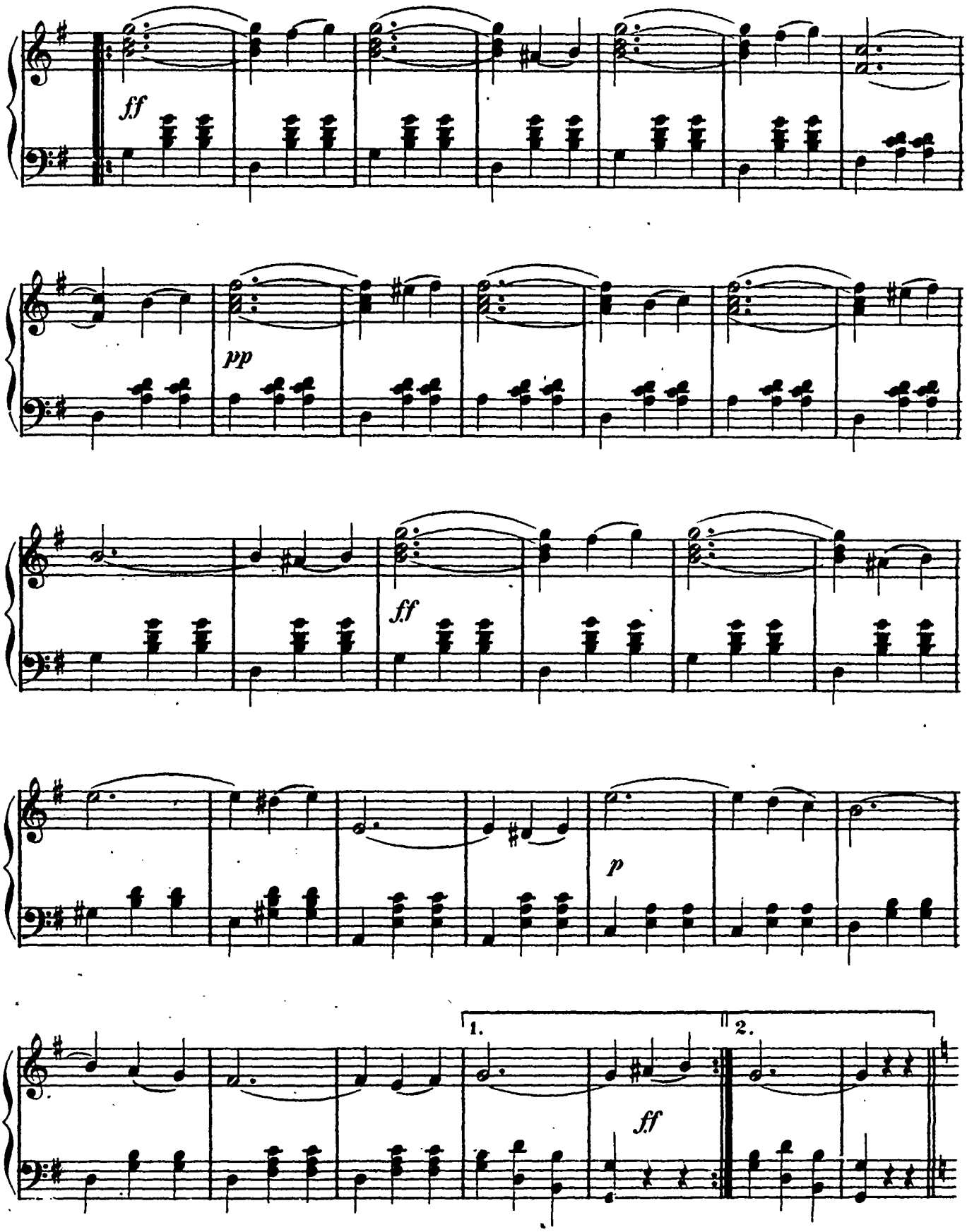
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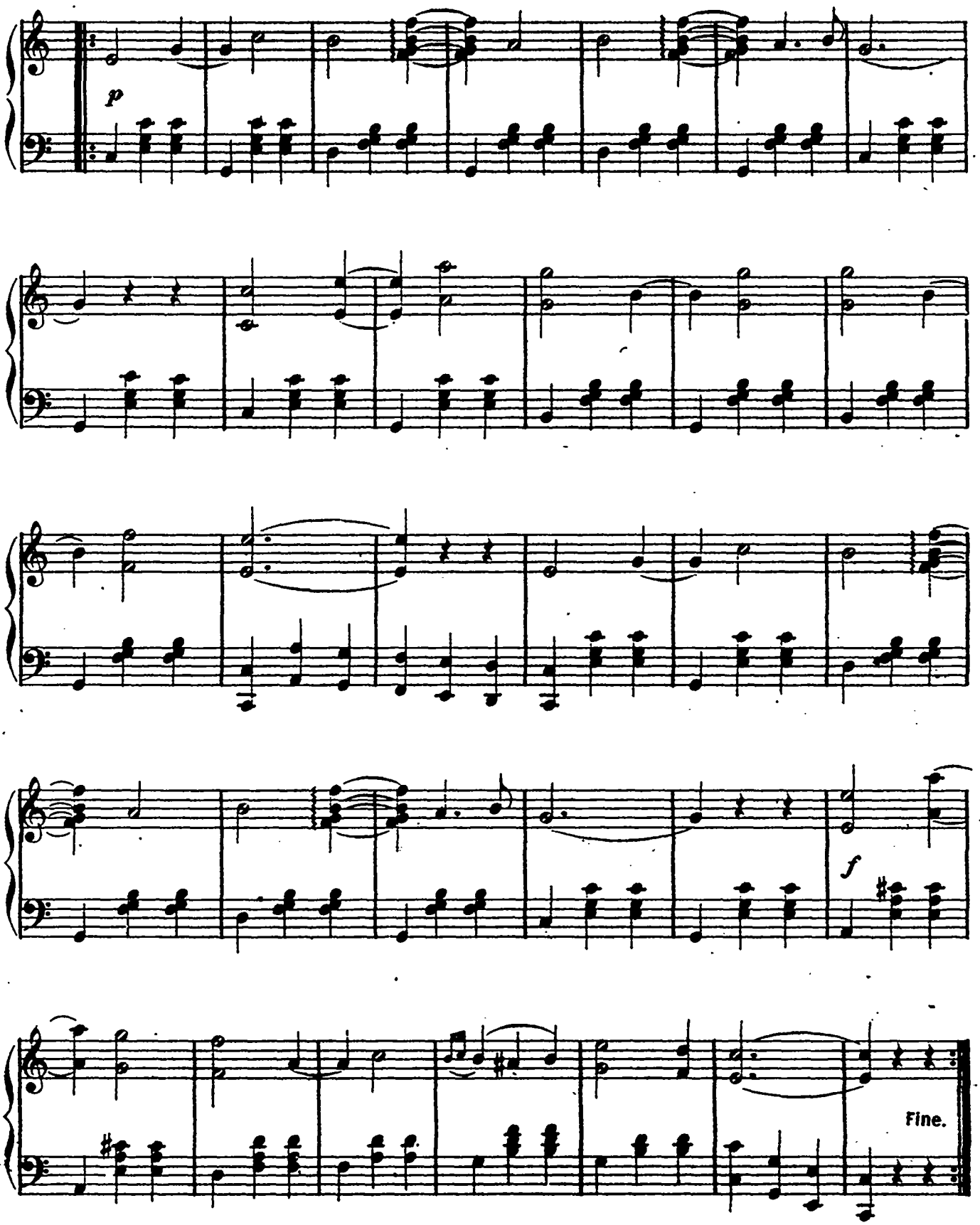
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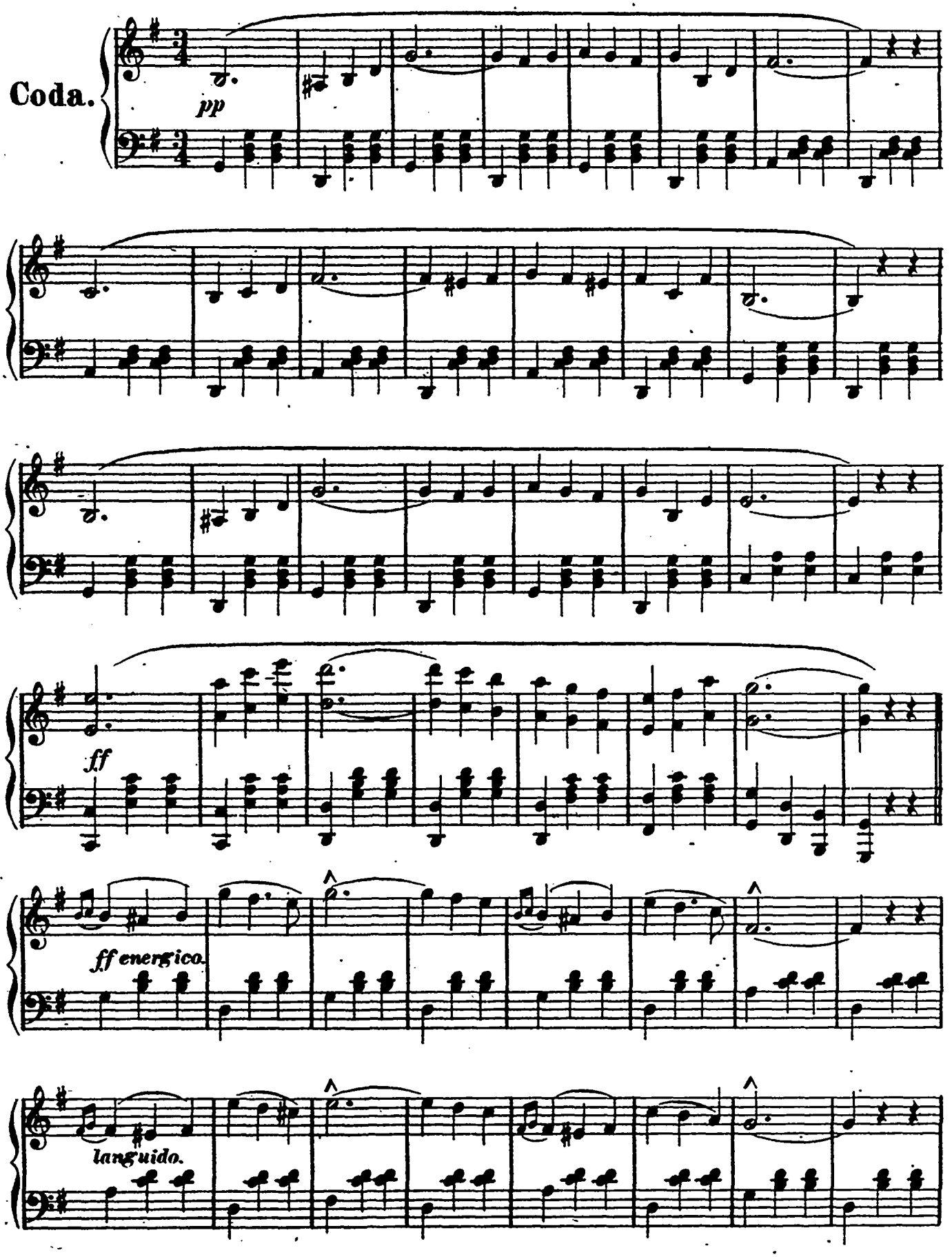
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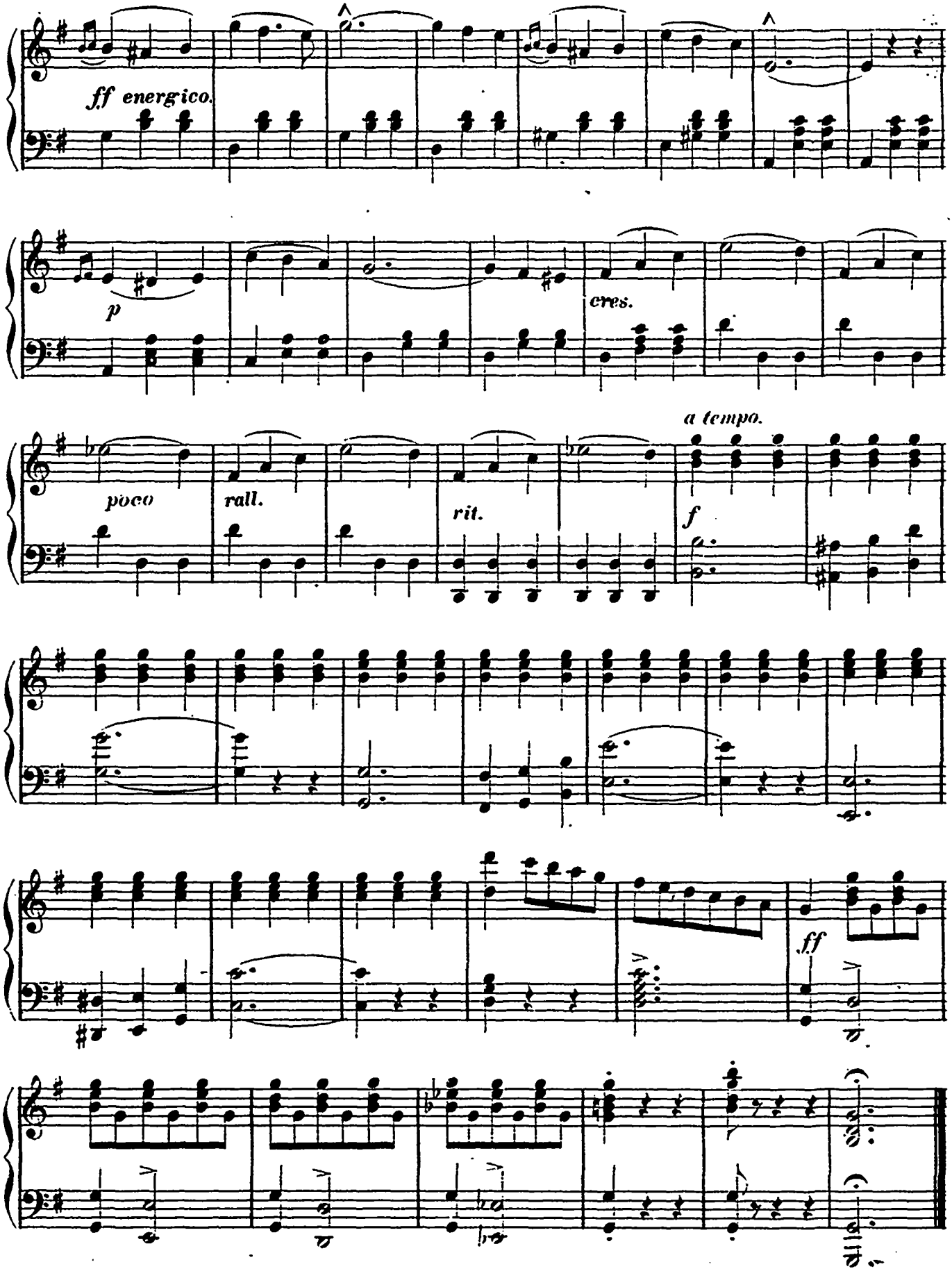
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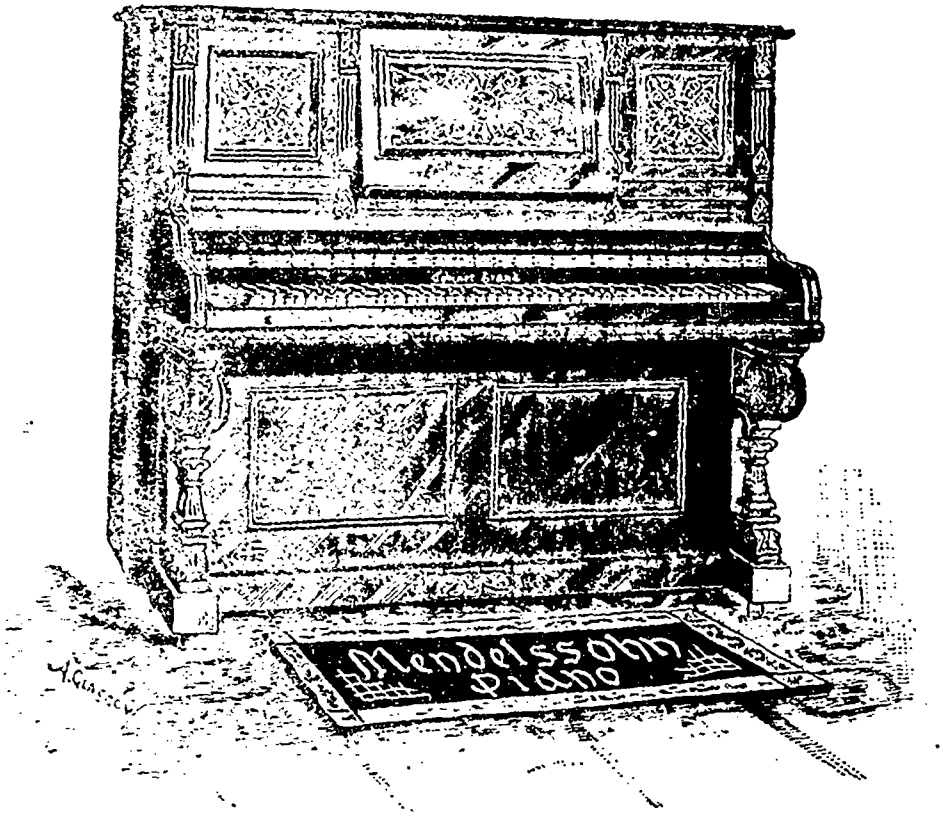
CANADA'S STANDARD PIANO

The Mendelssohn



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